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THE MATINEE GIRL



It is one of the heart-warming sights of this sometimes chill old world to see Clara Morris sitting on the piazza of her home, "The Pines," on tree-lined Riverdale Avenue, Yonkers, in the fresh beauty of an early Summer afternoon. "The Pines" she bought thirty years ago. Every blade of grass that grows on the rolling lawn, every leaf on the tall trees, every timber in the old-fashioned two-story gray frame house is as dear as a child to her. No gun is ever permitted to be fired on the premises, and in consequence all the birds who live in the neighborhood trees look upon "The Pines" as their picnic ground. By some telepathy of feathered brains the news of the friendliness of the Lady of the Pines has been communicated to the traveling fowls of the air, those on tour north or south, and for them it is a pleasant way station, where they tarry as long as pleases them, shredding wastefully the fruit from her orchard at the feet of their hostess. Outside the window of the room where she rests when ill or in pain, that has become almost constant, or where she dictates the stories that appear between book covers or even magazine covers, or in the pages of newspapers, is a sloping piazza roof, and here the birds come by hundreds to breakfast on the poisoned fruit from her estate. And Clara Morris laughs at them, more gratified by the pretty sight than by rows of commonplace jars of preserved fruits on her pantry shelves in the winter. One of her recent winged visitors was that rarest of rare birds, a white robin.

In a white mulle sunbonnet and a trailing blue kimono she picked her way daintily over the grass and led the Matinee Girl to the high, clipped hedges, the flower plots that are a blaze of color in their blossoming time; to a point overlooking the thriving vegetable garden; to some natural stairs of rock leading to a shaded avenue which the household knows as "Madame's Walk"; to the little railed-in graveyard, with a gray granite slab inscribed in honor of the fourteen occupants of the little graves, "To my dogs, my faithful little friends," and then to the little gate between her grounds and those of the sisterhood that owns the adjoining estate, which the Roman Catholic sisters had caused to be put there that Miss Morris might have the freedom of the grounds which had once been Edwin Forrest's, and upon which he built the castle that has never been occupied. On the other side of the little gate is a small artificial lake, and on its bank, reached by a rustic bridge, a reproduction of the shrine of My Lady of Lourdes. There every morning the nuns come for their open air matins service, and their voices, silver sweet, reach the ear of the veteran actress, only to soothe her to further sleep.

That other shrine, the stage, upon which she has poured the oblations of a lifetime, is set up in the spirit of the mistress of "The Pines." Not a room in the old mansion but holds some relic of her career on the boards. In her writing room is a table of antique make, presented her by Augustin Daly. To her lips bubble endlessly reminiscences of the footlights. She is writing for a magazine a study of the strange mixed-race character of her octogenarian maid, Adelaide, who, low-voiced, gentle-mannered three hundred and sixty-four days of the year, on the three hundred and sixty-fifth tried to assassinate with her scissors a baggage smasher rude enough to neglect her mistress' orders to send her private trunk to her hotel at once.

Laughingly at the little dividing gate Miss Morris told of the mania of some theatregoers for personal souvenirs of a performance or a performer, and she told of her mutiny in a Western theatre when such a souvenir seeker whom the management desired to favor asked for one of the gloves she wore in Camille.

"You don't remember the time when they wore long gloves reaching to the strap on the shoulder and fastened to it by a gold clasp? Probably not. I was playing Camille, and Camille, you know, is all gloves. In Lexington, Ky., I was playing Camille in a brand new pair that cost eighteen dollars. The manager brought back a man whom he was desirous to please. I chatted with the visitor, who remained only a few minutes, but after the next act the manager came back and whispered that this man also was a souvenir hunter.

"Well, and what does he want?" I asked. "One of your gloves."

"Ask Adelaide for one from the pile of small ones that go to the cleaner's to-morrow."

"No, no. He wants one of those you are wearing to-night."

"I stood upon the stage as though I had taken root in it. 'Give him a nine-dollar glove, and have to go out to-morrow and pay eighteen dollars for a new pair? Sir, I shall not. He may have an old belt, even an old corset. I don't mind giving away a little thing like that. But my long new glove he shall not have.'

"Economy minus sentiment prevailed."

Much imbecility of humor has been expended in derision of the press agent's energies. Yet here is a true story that goes a length further than his most feverish imaginings concerning robberies. Lillian Russell was the heroine and victim.

At Dayton, Ohio, during her tour recently closed, Miss Russell sat in her private car. The train was starting, as an excited stran-

ger, carrying an overcoat on his arm, dashed into the car. Miss Russell calmly told him he had probably mistaken this car for the one ahead, and he, thanking her profusely in his excitement, dropped his overcoat to the floor. Snatching it up, rather awkwardly, as she noticed with listless indifference, he disappeared.

Maggie, so long and well-known as Miss Russell's maid that they allude to her as "Maggie Russell," disposing her mistress' effects, missed a handbag that had been standing in the aisle. A despairing cry burst from Maggie, for the bag had contained some of Miss Russell's jewels, silver mounted toilet articles and other essentials.

"The man who dropped his coat—find him, Maggie," directed Miss Russell.

But nowhere on the train was the man with the gray overcoat. A brakeman had seen a man drop off the rear platform as the train drew out of the station of Dayton. Yes, he carried a gray overcoat. Yes, he had carried a small brown hand catched.

By much activity of many police the jewels were found and restored from pawnshops. But the marvel of it was that the bag also came back. It came with the June roses and an ill-spelt note from an Iowa farmer. It was addressed to Maggie:

DEAR MISS: This here valise I found this morning under my haymow. There's a datted lot of tramps that sleep around here spite of my dogs. Your card is the only thing in it, and I reckon it wouldn't be there except that the lining was split and the card had slipped under the lining. Yours truly, JONES RUSS.

The bag, stained and worn by much and inconsiderate travel, has reached Miss Russell's home on Fifty-seventh Street.

A dingy, dark complexioned, sinister looking trunk has recently been banished from her belongings by Eva Davenport's thoughtful friends. Miss Davenport protested mightily that the trunk was an old friend.

"Why, it's been around the world three times with my stepfather and twice with me," she objected.

Therefore was the trunk stealthily but ruthlessly removed by soft footed servants at night. The order was given by Marie O'Brien and countersigned by Neil O'Brien, Miss Davenport's daughter and husband.

Miss O'Brien, a most unemotional and practical young woman, assigns the reason:

"Mamma has been obsessed by the trunk," she said. "I've found her crying over it and talking to it."

Miss Davenport defended herself and her traveling companion with one of those smiles close behind which lie tears.

"It was the words painted on the lid of the old trunk that touched me," she said. "Long illness makes one impressionable. In white letters on the lid are what they write on a trunk before they send it to the hold. 'Not wanted on the voyage!'"

Caro Roma, who for twelve years was prima donna of the Tivoli, of San Francisco, who is well known besides for her song cycle, and whose new book of verse will soon appear in the reading racks, had a royal, romping round up of all the Californians she could find in New York, in her studio on Sunday night.

The invitations were unique:

Sing "Ho!" for dear California.
Sing "Hey!" for the Golden Gate!
We're all going to meet at Roma's
June 30, as the clock strikes eight.
So bring all your wits and your talents,
Any other old Californians, too,
And we'll show this East with its chilly ways,
What real Western folk can do.

Alas, the poor critic! Even out of his grave arises Goethe to condemn him. In the latest gleanings of his thoughts, the hitherto unpublished "Reflections and Aphorisms" collected by Suphan, he says: "The usual theatre reviews are unmerciful lists of sins, which a bad demon reproachfully presents to the poor sinner, without leading him with helpful hand toward a better road." If Goethe were alive he would no doubt belong to the "Players," that club which George Broadhurst has dared to recklessly denominate "the great human joke."

A brilliant young actress, seeking succor from care and rest after a long season in Europe, sent me her definition of an intimate friend:

"An intimate friend is one to whom you tell everything you ought not, whom you are ashamed to meet again and dislike forever after."

HENRY ARTHUR JONES DEPARTS.

Henry Arthur Jones sailed for Liverpool on the Caronia July 2. The present visit of Mr. Jones to this country has been one full of pleasure to him and likewise of signal honor. On Monday he visited Luna Park as the guest of Frederick Thompson. Others present the same evening were John Philip Sousa, A. L. Erlanger, Paul Armstrong, Willis Hawley, Charles R. Dillingham, Samuel H. Harris and Renold Wolf.

Mr. Jones came to this country to arrange for the production of his new play, "The Gallies Victory," which deals with religious life in England. He returns to England to conduct the rehearsals for the presentation of "The Hypocrites" soon to be seen at Hicks' Theatre, London, with part of the American cast. He will then come back to this country to take care of the rehearsals of his new drama, the presentation of which will take place late in September.

Upon his departure Mr. Jones voiced his gratitude for the kindnesses and honors which have been showered upon him:

"I am taking back with me," he said, "three of the best things that America has to give—the appreciation of a large body of theatregoers, which is the highest approbation that a playwright can look for; second, I am gratified by the distinction Harvard conferred upon me, and, third, the friendship of many good Americans."

A NEW THEATRE FOR JOPLIN, MO.

A new theatre is to be erected in Joplin, Mo. The plans of the house have been drawn and accepted. Application for a certificate of incorporation has been made to the Secretary of State. The name of the corporation which is to erect the playhouse is the Joplin Theatre Company with a capitalization of \$100,000, fully paid up. The entire capital will be invested in the enterprise. The officers of the company are: President, Claude Thornton; vice-president, Paul N. Devey; treasurer, H. B. Conklin; secretary, O. B. Fisher. Besides the officers the other stockholders are H. W. Wood, of Sedalia, and J. E. Hancock, Arthur C. Cox and Gus Weymann. Mr. Wood will be general manager and booking director, and Arthur C. Cox will be local manager. Work on the construction of the new opera house will be begun shortly. It is planned to have the building completed in time to give the opening performance late in October or early in November. Manager Wood will book the new theatre in connection with Wood's Opera House, Sedalia, Mo.

AT THE THEATRES

Fifth Avenue—The Gypsy Sorceress.

Romantic drama, in four acts, by Ullie Aberstrom. Produced July 1. (Mrs. Spooner, manager.)

Captain Ernest Lamont.....	Ben F. Wilson
Marquis de Fourtours.....	Harold Kennedy
Bendito.....	Arthur Evans
Father Jacques.....	Marvin H. Curtis
Quedro.....	W. L. West
Tristram.....	James Montgomery
Harlequin.....	Chas. G. Stacey
Margaret.....	R. K. Spencer
Pedro.....	Walter D. Sealand
Antonia.....	George A. Stillwell
Count Capoulet.....	James McLaughlin
Reggie.....	Jack Cowell
Officer.....	Thomas Ordway
First Soldier.....	Tom Hickey
Camille.....	Oliver Green
Leon.....	Joseph McAllister
Marguerite.....	Josephine Fox
Madame.....	Miner Wisdom
Marion.....	Julia Morris
Gypsy Girl.....	Bella Wilson
Nina.....	Edna May Spooner

The plot of "The Gypsy Sorceress," by Ullie Aberstrom, produced for the first time in Manhattan last week by the Fifth Avenue Players, as the Spooner Stock company is now called, is dramatically trite and commonplace. It is disclosed at the outset that Nina, supposed to be the daughter of Bendito, an old gypsy chief, is in reality a child that had been kidnapped when a baby. The bad Marquis de Fourtours sets his mind on "having her at any cost," but as she is betrothed to Captain Lamont, she spurns the advances of the Marquis, who swears to be revenged in the good old-fashioned way. Through a ruse he secures a little dagger that the gypsy girl wears at her belt, then sticks his sword through her supposed father, steps the little dagger in his blood, and, needless to say, when Nina is discovered bending over the old man's body wondering "who could have done this foul deed," the dagger is discovered, and of course Nina is dragged off to prison. Her lover is also jailed on a charge of treason, and this leads up to a scene exactly like the one in "La Tosca," in which the lover is tortured, while the girl is made to listen to his groans. The torture chamber is shown with two men in red gowns preparing to burn out the captain's eyes. This is too much for Nina, and she consents to become a victim to the marquis to save her lover's life. Of course the truth comes out in the last act; virtue is triumphant and vice retires, crestfallen and crushed. There were no surprises, and everything followed the routine of a thousand and one other plays. There was a little comedy relief of a disport with some July 14th, 1870, to point the jokes, though the time of the play was, according to the programme, "about the seventeenth century," and the scene on the outskirts of Paris.

Edna May Spooner played Nina, and put a good deal of force into her impersonation. Miss Spooner is developing a few mannerisms, such as dwelling on certain syllables in a sing-song way that grows very monotonous. She would do well to correct this style of reading, as it may grow into a habit that will be hard to overcome. Arthur Evans gave a capital, though stage, performance of the villainous Marquis. Ben F. Wilson as Captain Lamont lacked distinction, but was fairly satisfactory. James Montgomery as a hunchback was effective, and Harold Kennedy was the slangy comedy man. Edwin H. Curtis was dignified as the old gypsy chief. The others were equal to their parts. Between the acts Eleanor Wisdom sang "Believe Me If All These Endearing Young Charms" with a new set of words, which are no improvement on the old ones. The motion pictures also helped to while away the time. This week's play is Camille.

Harlem Opera House—Carmen.

Beatrice Morgan, after a long rest that seems to have done her a lot of good, made her reappearance last week as leading woman of the stock company. The many friends turned out in full force and gave the favorite a series of rousing welcomes that showed she had not been forgotten. After the Wednesday matinee there was an old-fashioned German kaffe klatch, and several hundred women took advantage of the occasion to shake Miss Morgan's hand and as a token of their delight at her return to the fold. The play was Carmen, and Miss Morgan did full justice to the difficult role. Alphonse Ethier played Don Jose with much spirit, and Ernest Anderson made a good Don Manuel. George Howell as Mendes, Dudley Hawley as Bernal, George Manning as the priest, Emilie Melville as Anita, Louise Randolph as Teresa, Louise Brunelle as Dolores, and the others in the cast gave good support to Miss Morgan. This week's attraction is "The Last Word."

At Other Playhouses.

HERALD SQUARE.—The Orchid still blooms in all its freshness. Eddie Foy, William Rock, Amelia Stone and Trilby Frigiana are four of an unusually excellent cast.

CASINO.—Fascinating Flora is still fascinating large audiences and bids fair to outlast the Summer. Louis Harrison, Ada Lewis and Adele Ritchie all help to make the spectator forget the heat.

CASINO FAVORITES ASSEMBLE.

Last Monday the Casino celebrated its twenty-fifth anniversary. Many actors and actresses who have made their reputations in the famous playhouse were present. Lillian Russell occupied one box and Anna Held another. Amelia Bonnemville, Della Fox, George E. Forrester, E. J. Connelly, W. C. Carter and Signor Perugini, all well known in the history of this theatre, were seen in the audience. Others noted in attendance were Verona Jarbeau, Joseph Cawthorn, Queenie Vassar, Rose Beaudet, Albert Hart and Bessie McCoy. De Wolf Hopper made an address. The orchestra under the direction of Gustav Kerker, who has written the music for several Casino offerings, played selections from "The Queen's Lace Handkerchief," the first work produced at the theatre.

MINISTER LAYS CORNER STONE OF THEATRE.

An example of the cordial relationship which is beginning to exist between the church and stage was given on July 2, when the Rev. Horatio Maguire, pastor of the Calvary Episcopal Church of Bayonne, delivered the dedicatory address at the laying of the corner stone of a theatre in that city. Mr. Maguire said that playhouses devoted to high class attractions were needed in every city, and that they were powerful factors for the good or evil of the people. The new theatre is being constructed by the Bayonne Amusement Company, of which E. A. Schiller is president and manager. It will cost \$175,000, and will be finished, it is hoped, by Sept. 1.

THE MARRIAGE OF HOMER LIND.

Homer Lind, whose real name is Louis Lindheimer, well known as an operatic singer, was married on June 2 at Yonkers Hotel, Boston, to Adah Mae Currie. Miss Currie is a violinist of ability. She met Mr. Lind last Summer at Atlantic City, where she was violin soloist of a woman's orchestra playing at one of the large hotels. The couple plan to tour Europe next Winter.

CARUSO DECORATED BY EDWARD VII.

It is stated that the King of England has honored Caruso by conferring on him the Royal Victorian Order. The honor is especially to be noted from the fact that the tenor is the first singer to be so distinguished during the reign of the present King.

THE RISE OF GAETANO D'AMATO.

From a Bowery Newsboy He Became a Grand Opera Impresario—A Singular Career



The success of the Royal Italian Opera company at the far end of the theatrical season came as a decided surprise. A company of a hundred persons, the principals of which were unusually good, presented in a highly meritorious manner a series of grand operas at prices which the masses could afford. The undertaking was not only a success, but was a striking proof of the ability of Gaetano D'Amato, to whom it was due. Perhaps part of the happy result may be attributed to the fact that D'Amato knew so well the audience to which he meant to appeal. His own life offered him an example. Not far past thirty now, he rose from the ranks of a newsboy on the Bowery. His experimentation with music and opera began with quartettes and Italian singers at clubs and "socials" on the East Side. Then came concerts in small halls until he was giving concerts in the larger theatres of the great section of the poor. Three years ago he began his career as impresario, presenting grand opera on the Bowery and making it pay. For two years he continued this, and then finally made his recent excursion uptown, opening at the Academy of Music. His success has been unquestionable, and he means to continue it next year. "Grand opera at popular prices has come to stay," says the young director, "and so has the public has supported my experimental venture, and to the public I stick. From the public comes the dollars and glory, and both have their attractions for me."

GOSSIP OF THE TOWN.

Charles Frohman will sail from England for home on July 17.

George L. Marion, Jr., made his first appearance on the stage in "The Convict's Daughter" at Milwaukee on June 28. Although only seven months old, he already shows great dramatic ability, and will undoubtedly be successful in his chosen calling.

In the suit for divorce brought by Mrs. Rosabel Abbie May Abraham against Edward J. Abraham, business manager for Thompson and Dundy, Robert B. Farley, the referee, has filed his report at White Plains recommending a decree for the plaintiff.

Master Jack and Little Viola Kane, who were with Sol Smith Russell's A Poor Relation company, will not be members of that organization next season.

Mabel Findlay, daughter of Mr. and Mrs. John Findlay, was married to Edwin Crickard on June 28 at the home of the bride's parents at Rosebank, N. Y.

Robert Van Alstyne, author of "In the Shade of the Old Apple Tree," "Back, Back to Baltimore," and "Navajo," and his wife, formerly Louise King, an actress, were divorced in Winchester, Va., on June 27. On the day following the granting of the divorce Van Alstyne married Mabel Carolyn Church, a dramatic reader, at Knosha, Va.

William Macaulay, of the firm of Macaulay and Patton, has purchased eight building sites of valuable property at St. Albans, L. I. Next season the firm will produce a new society drama by W. B. Patton entitled "When We Were Friends." Mr. Macaulay will appear in the leading role.

Ramsay Morris' latest melodrama will be produced in London and New York on September 30 by James D. Barton.

Mrs. Marie Peyton Juntgen, formerly of Paris, Ill., and well known in operatic circles, obtained a divorce in Oklahoma City on June 29 from Walter W. Juntgen, a Paris, Ill., banker. Mrs. Juntgen was last season with the Bostonians.

Jane Aubrey, leading lady of the Richter Stock company of Santa Rosa, and Edna McClure, of San Francisco, were thrown from their carriage and hurled over an embankment on June 28 while driving near Santa Rosa. Mrs. McClure, who is the daughter of a San Francisco contractor, suffered serious injury, but Miss Aubrey escaped with a few lacerations of body and head.

An absolute divorce from John W. Albaugh, Jr., was granted to Mrs. Marie Castner Albaugh on July 1 by Judge Wright.

Several important changes are to take place in the Kneisel Quartette. Franz Kneisel, now in Germany, has engaged for second violin Anton Roentgen, at present concert master of the opera at Düsseldorf. Mr. Kneisel has found a successor to Alwin Schroeder, the 'cellist, in William Wilke, solo 'cellist of the Vienna Opera. Herr Wilke was born in Holland. He has been heard in Leipzig as the solo 'cellist of the Philharmonic Orchestra, and was with Hans Richter with the Grand Opera in London.

Leo Herbert White, engaged to play with Sarah Truax in "The Spider's Web," has been released by John Cort in order that he may accept an engagement with Cohen and Harris to act as stage manager for Thomas R. Shea.

Mrs. Alexander Scott Urquhart (née Claire Forde) has retired from the stage. With her husband, son and daughter, she has been visiting Victoria and along the Pacific Coast. She will go to Honolulu before returning to New York.

It is rather startling to note that Trilby last year earned for its owner, W. A. Brady, \$8,000, this after twelve years' service. Such popularity seems more than a mere fad.

Alma Viva Keller was granted a divorce from A. M. Keller on June 21 in Judge Neville's court at Springfield, Mo. In the future she will be known as Alma Viva.

Rehearsals of "The Stronger Sex," the London success, in which Maude Fealy will appear next season, have been called for August 26. The first performance of the play in this country will be given at Columbus, Ohio, on Sept. 23. After a brief tour it is scheduled for an indefinite engagement in New York.

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THE USHER



There are certain sources for the jobs writers that, however industriously they may be worked, always supply possible material when ingenuity attacks them.

The mother-in-law and her companions of supply are persons of infinite variety, too, in actual life. Things that afford amusement really happen in all the fields affected by the jostle of the press, and it sometimes turns out that actuality surpasses the works of the imagination.

There is one supply for humor that is paradoxical, however. It is the book shop. The tales of the stupidity of clerks in those places, whose material environment is literary, are many.

The Rev. V. F. Milbanks, D. D., of Wellington, Kan., who is not unknown to many readers of THE MIRROR, furnishes a book shop example in this:

I went into the local bookstore here, and it is rather a pretentious one, and asked for THE MIRROR.

"The what?"

"THE NEW YORK DRAMATIC MIRROR," I replied. "I saw it on your counter the other day."

"No, we ain't got that now, but we can let you have the Police Gazette."

All I could say to my eldest girl, who was with me, was, "Poor old Mison! Dans cette galère."

The sequel is not yet, but will soon be seen in that this afternoon's episode will be carried around town, and the reverend doctor find himself rated as a real sport. Quot homines, tot sententiae, as Terence once remarked.

But then THE MIRROR and I have both known clergy (educated men at that) with no better sense of discrimination. The bishop of one of the largest cities in the world—no, it was not his lordship of New York, Dr. Potter, certes not that broadminded prelate—said to me once in my rectory that he thought actors and actresses a hopeless lot! I gently reminded him that my sister was an actress, and of course, though narrow, he was a gentleman, and we changed the topic. But—

"Punch" Wheeler is still ruminating—and still writing—about his experiences in the gold camps of the Nevada desert as guide of the Sells-Floto Shows.

"Anything can really happen with a circus," says he, after detailing an attempt by outlaws to steal a carload of the show's horses. "All the exercise a man needs is to join one. When you are not dodging the elephants a band wagon is coming your way; when you rush into a tent to escape, you tread on a few snakes that are sunning themselves. The gay life makes you feel fifty years younger, and one never dies of the gout from eating at the cook tent with sand in one's soup."

"Punch," whose veracity never has been questioned, gives these facts with his usual humorous setting:

The elephants went in bathing in Hurricane River at Las Vegas, N. M., and pushed the water way up town on Main Street. And all water here costs money. They say if a house catches on fire they let it burn down, for water costs more than lumber to rebuild it. A traveling manager for a company playing Only a Pair of Suspenders told me his "show" carried the kind of scenery painted on muslin that is tacked up in the theatre. He had twenty-seven sets the leading man carried with a shawl strap, and when they reached Caliente he asked for the theatre stage hand and told him to tack up the first set on the house stuff. The man said, "You don't want me for that job; why don't you carry an upholsterer?" At Pluche the local manager decided to take a benefit, and announced "his thousands of friends" had prevailed upon him to accept a "grand testimonial." One newspaper that he never advertised in said the manager's friends numbered by the thousand this way .0001.

That things do not change in essentials, although they may take new forms, is again illustrated.

A French manager has mounted a stage on an automobile, for the purpose of touring small towns. Other automobiles will convey the company, scenery, and accessories.

This is modern, indeed. Yet it is but another phase of the life of the strolling players of an older time, when vans transported the theatre to benighted quarters and actors, under certain conditions, were forced to walk.

The Edward McDowell Fund continues to grow in size. It has now reached over thirty seven thousand dollars.

It was first intended to limit the subscriptions to the United States, but such interest was shown in other countries that the plans in this respect have been changed.

At a recent concert given in the Salle Erard, at Paris, 2,783 francs were realized. Toronto has contributed \$435, and several con-

tributions have come from Germany. Active interest in the work has been shown in England, and a subcommittee has been organized there.

Mrs. Whitlaw Reid has given fifty dollars, Mrs. Potter Palmer twenty-five dollars, Mrs. Turnbull also twenty-five dollars. These are but a few of many. It is hoped that by January 1, the one hundred thousand dollars will be raised.

PHIL AND NETTIE PETERS.

Phil and Nettie Peters, whose pictures appear on the front page of this week's MIRROR, returned a few weeks ago from a tour that included Johannesburg and Cape Town, South Africa. They were especially engaged for this trip, and on their way back to America stopped over in London and gave the English a taste of real American vaudeville. They also played in some of the provincial towns, and their work was so well liked that they signed contracts to return at a substantial salary. They have decided, however, that they will remain in their own land next season, and have sent word to their agents in England to have their foreign time postponed until next year, as they have booked a season of forty-five weeks through the United Booking Office, most of the dates being in the Keith and Proctor and Orpheum houses. They have been playing in the Keith and Proctor theatres since their return from Europe, and last week were among the best features of the bill at the Union Square in this city.

Both Mr. and Mrs. Peters are from Kentucky and have been partners on the stage and off since their marriage over twenty years ago. During that time they have only been separated for two days, and this happened through an accident. They were traveling from Boston to Providence some years ago, and Mr. Peters got off at a small station for a little fresh air. Before he knew it the train had gone on without him. He telegraphed to his wife, who did not receive the message, and immediately started back to Boston to look for her husband. They passed each other on the road, and the game of hide and seek was kept up for two days before they finally met.

Mr. Peters has been on the stage for thirty years, his first engagement having been with a

VALUE OF "MIRROR" ADVERTISING.

"Jolly Dolls Pringle" has recently had a striking bit of evidence presented to her as to the value of MIRROR advertising. It has convinced her that there are more ways than one in which MIRROR cards can benefit members of the profession. The evidence in question consists of a postal card which she received in Colorado from an admirer, evidently a lady, living in Hinghamton, N. Y., who wrote as follows:

Dear Miss Pringle:

I saw by THE NEW YORK DRAMATIC MIRROR that you are playing out West. Now won't you send 2 or 3 MIRRORs to my friends in our city one summer, and I saw you in Florida and from from. I have wished so much to see you again, but didn't even know where to go until I saw your advertisement in THE MIRROR. Please come East once more. I know I am not the only one who would welcome you back here again.

Just A Friend.

As THE MIRROR has frequently pointed out to advertisers, its circulation covers not only the best and largest part of the theatrical profession and business, but also a large class of general readers in all parts of the English-speaking world, who are interested in news of the theatre and who recognize THE MIRROR as the most reliable journal on the subject. It is this class of general readers which creates and forms public opinion in every community. It is the heaven which, working unseen and unknown among the struggling people, produces popularity or the reverse, and often results in large or small patronage when least expected. No publicity form in America can compare in effectiveness to THE NEW YORK DRAMATIC MIRROR.

GEORGE M. COHAN'S BIRTHDAY PARTY.

The twenty-ninth birthday of George M. Cohan was commemorated on July 4 at one minute past midnight. A supper was given at the Hotel Greogorian and to it were invited some seventy-five guests. Every year the dramatist is the guest of his parents upon a celebration of this character. This year there was a twofold cause for celebration because of the recent marriage of the young playwright. The guests included Mr. and Mrs. A. L. Erlanger, Sam H. Harris, Mr. and Mrs. Richard Anderson, Myra B. Livingston, Mr. and Mrs. Louis F. Werba, Mr. and Mrs. D. O'Brien, Walter Moore, Jack Gardner, Ann R. Cassidy, Hugo Ziegfeld, Thomas O'Brien, Fred

REFLECTIONS



Photo Smith, Buffalo, N. Y.

The above is a good character picture of J. Louis Ungerer, who is engaged for the coming season to originate the Indian, Blackhawk, with Lillian Mortimer in her new play, *Wings*, in Arizona, under the management of the J. L. Veronee Amusement Company.

George T. Meach has secured an interlocutory decree of divorce from Adèle Lane, signed by Judge Bishop of the Supreme Court on June 20. Mr. Meach has retired from the theatrical profession after twenty years' service in order to engage in the real estate business.

Eduard Waldmann will open his Summer season in Bayville, N. Y., on July 17 in Dr. Jekyll and Mr. Hyde. Later he will present Faust and other plays of his repertoire.

Phyllis Clarke, the talented daughter of W. "Hutch" Clarke, basso of the Hippodrome, has just received a gold prize for writing a patriotic song to be used in the Philadelphia High School, of which she is a pupil.

Julia Mariows and E. H. Sothern gave a complimentary dinner on July 3 to the two managers who conducted their recent London engagement, A. Towner Worm and John Major. There were fifteen present.

George Drury Hart was married to Helen Miller by the Rev. F. Patterson at Orange, N. J., on March 14 last.

Swedish night was celebrated at the Fifth Avenue Theatre on Wednesday evening, when delegations from twenty-seven Swedish societies attended the performance of *The Gypsy Queen*, in honor of Ullie Ahlstrom, the authoress.

Reports about Heinrich Corried seem to be as conflicting as ever. Announcements of one day are contradicted the next. The engagement of Gustav Mahler, it is now said, cannot be secured until the consent of the Emperor Francis Joseph has been obtained. Meantime there is much talk concerning just the position which Herr Mahler will occupy if he does come to the Metropolitan Opera House. He is an impresario as well as a conductor, and there can be little doubt as to the value of his services, and that value will be increased many fold if Herr Corried is as ill as some reports have made him out to be.

Damon Lyon, the well-known baritone singer and reader, gave a musical and dramatic recital for the benefit of the Rectory Fund of Christ Church, Riverdale-on-the-Hudson, on June 20. Mr. Lyon gave by request the third act from *Peer Gunt*, with the Grieg music, and the cottage scene from *The Lady of Lyons*, in which he was assisted by Lucille Lonnson as Pauline and Mrs. Lyon as Widow Melnotte.

Henrietta Crossman, who closed her tour in Winnipeg, Canada, a few days ago, is now in New York, where she will remain all summer, working upon the production of *The Christian Pilgrim*, which will open in Philadelphia on Oct. 7. It is rather interesting to note that while Miss Crossman has had rather a hot time in Winnipeg and The Sword of the King, she will take a broadsword contest with Tyrone Power in her new play.

Chauncey Olcott, after a six weeks' vacation in England and Ireland, returned on July 4 to begin rehearsals in his new play, *The Irish Cavalier*, written by Theodore Durt Bayra. He left at once for his home in Saratoga.

PLANS OF MANAGERS.

Announcements of Various Directors in the Theatrical Field for the Coming Season.

Joseph Weber is preparing for his coming season. His new piece will be written by Smith and Levi. He will open with his play in Washington on Sept. 20. After a ten weeks' tour he will reach New York in December, where he will probably remain throughout the remainder of the season.

Charles Dillingham has announced his plans for the coming season. Of the plays which will be presented under his management all will be of American authorship. George Ade's *Artie* will be produced at the Studebaker Theatre, Chicago. Fritz Schell will open her season at the Knickerbocker, New York, on Sept. 9, in *Mila Modiste*. Later in the year she will probably be seen in a new opera by Blossom and Herbert. Paul Armstrong has written a play for Kyrie Bellier. Miss Janis will appear in a new musical play. Charles Klein's latest drama, *The Stepchild*, will have a cast which will contain the names of Chrystal Herna, Grace Fikins and Bruce McRae. Commencement Days, a comedy by Margaret Mayo, and *Phyllis*, by Henry Blossom, are the names of two other pieces which will have productions. The Red Mill, when it resumes its season, will open in Chicago.

After six weeks abroad Henry Wolfsohn returned to New York on July 7. Among Mr. Wolfsohn's interesting plans is the announcement of Josef Hofmann's reappearance this Fall. He will be heard in Carnegie Hall on Oct. 20. His tour will include twelve recitals in the City of Mexico. Madame Schumann-Hoisk, in addition to her work at the Manhattan Opera House, will sing in one hundred and fifty concerts. Camille, Alida Burgstaller, and Louise Homer will also be heard in concert in addition to their appearance in grand opera. While in London Mr. Wolfsohn arranged for the visit of several American singers in the British capital. These include Herbert Wotherpoon, Mrs. Corinne Rider-Kelley, and Edward Johnson. Fritz Kreisler, the noted violinist, will play with the New York Symphony Orchestra at Carnegie Hall on Nov. 1, and will later give several recitals.

William A. Brady announces that Al Leach will have a new musical comedy this season under his sole management. It will open early in September at Atlantic City, prior to its New York engagement. As yet no title has been decided upon, several being under consideration. It was written specially for Al. Leach by Howard Chalmers, and the situation and dialogue are both unique and new.

If your route is through Kansas, then look Anthony, pop. 2,000, second best house in the State, good show town, five railroads.



Photo Johnson, Salt Lake City, Utah.

MADGE CORCORAN.

Madge Corcoran, a fine portrait of whom appears above as Meria in *The Sign of the Cross*, is an Englishwoman who has spent most of her professional career in Australia, where she appeared in support of some of the best-known English stars that have visited that country. Miss Corcoran is essentially a leading woman of fine stage presence, possessing a remarkably sympathetic voice and attractive personality, and has impressed both her audiences and the critics with the sincerity and finish of her work. During the seasons 1901-2 and 1903-4 she was a member of Mr. Sothern's company and understudied Miss Loftus in the leads. On several occasions she replaced Miss Loftus to the satisfaction of the management and the critics. Under Mrs. De Mille's management Miss Corcoran appeared in *The Player Maid*. For three years she was com-

man who exhibited a dancing chicken. It was Mr. Peters' duty to keep a sheet iron plate at the bottom of a cage heated up with a torch, so that the chicken would dance while the man played the banjo. Mr. Peters played the same soldier in *Maug's Landing* for five years, and at one time had a company of his own that toured the West successfully for nine years. The present act of Mr. and Mrs. Peters consists of a lot of comedy lines and situations of the sort that vaudeville patrons like best, cleverly strung together and delivered with the unctious and emphasis that come from long training in the hard school of vaudeville. They have seen the evolution of variety into the elegant entertainment of the present day, and have always endeavored to keep abreast of the times. They are especially proud of their record in South Africa, as they are credited with having made a more substantial success there than any comedy act that had been seen in years. Proof of this lies in the fact that their engagement was extended far beyond the time originally arranged.

THE PLAYWRIGHTS' LEAGUE.

The Playwrights' League met Monday, July 8, at Miss Madison's studio, in West Thirty-sixth Street. The subject discussed was "The Nature and Contents of Contracts Between Manager and Playwright."

STOCK AT THE WEST END?

Paul McAllister is negotiating for the West End Theatre for the month of August, with a view to putting on stock plays for a few weeks.

Milla, Max Silver, Jack Costigan, Lila Rhodes, Rosella Rhodes, Charles Vion, Mr. and Mrs. John Welsh, Mr. and Mrs. Manning, William Keough, Mr. and Mrs. John Keefe, Joe Smith Marba, Mr. and Mrs. M. J. Ratty, Sam Avedon, Joe Leslie, Leona Anderson, Alice Merrill, Charles Gehast, Daniel Shea, Daniel MacCarthy, Mr. and Mrs. Howard Stevens, Mr. and Mrs. J. Fred Zimmerman, Jr., Mr. and Mrs. Charles Osgood, Dr. Edward Quinn, Herbert Greenham, Harold Wolf, Mr. and Mrs. John Webster, P. A. Mattox, Frank P. Brady, Glen Davis, and Margie Rhodes.

THE GOLDEN GATE PROFESSIONAL CLUB.

Writers, artists, musicians, singers, managers, actors and all other professional people from California are eligible to membership in the Golden Gate Professional Club, which has just been formed. There are fourteen charter members. The aim of the club is to assist Californians who are in New York and to promote sociability among them. The second meeting will be held at the Caro Roma Studio on July 14. Mrs. Beaumont Packard is President.

INJURED WHILE NOTORING.

Irene Langford, prima donna, starring in *The Pride of New York* company, while motoring in Brandon, Canada, was severely injured through an accident due to the chauffeur losing control of the machine. Madge De Long, who has been appearing in *The Cowboy Girl*, was also hurt, but not seriously. Both will be able to appear again in a few days.

THE LONDON STAGE.

GAWAIN CHRONICLES MANY EVENTS, DRAMATIC, INTERNATIONAL AND PERSONAL.

All Sorts of New Production, and Ditto Ructions—
The Twain Sojourn—North Harvey Against
Liza Corner—Two American Plays and Val-
rious Native Pieces—Gilbert Knighted.

(Special Correspondence of The Mirror.)

LONDON, June 28.—By way of winding up the theatrical and vaudeville season in this city, we have had all sorts of new productions and ditto ructions, with the accent sometimes on the one, and sometimes on the other.

To take the unpleasant parts first, I may mention that the ructions have included a frightful row on the last night of the one week Irish play season at the Great Queen Street Theatre. Here a heated Hibernian audience howled justly throughout the performance of The Playboy of the West, on account of its being, as the howlers held, an unappealing reflection on the universally acknowledged virtue and purity of the Irish colleen. I must confess that this Irish audience had some grounds for its outbreak of Donnybrookness, for undoubtedly The Playboy of the West is by no means too complimentary to the Hibernian gentry or to the native brood of a bheey. I may mention that this outbreak was but a repetition of the one that occurred during the performance of the same play at the little Dublin Abbey Street Theatre, the headquarters of the society which produces these so-called "national" dramas.

Among other disturbances (taking shape chiefly in correspondence) is the argumentation aroused by Martin Harvey's recent resolve to exclude all latecomers to the Adelphi until the interval between the acts. There has been a great deal of letter writing and discussion generally concerning Harvey's move, which I take to be a very wise one. Therefore, I am sorry to say that sundry other leading managers seem to regard young Jack Martin Harvey's new role as arbitrary, not to say dangerous. For my part (and I am sure that playgoers Misanthro readers will agree with me) I think that strong measures should always be taken with regard to those people, who mostly of the swapper sort (and therefore lacking plenty of time) deliberately file in, tramping over one's more or less favorite corns and jabbering all the while some question of the play is to be considered.

Among other outbreaks is one which, at the moment of mailing, threatens to assume extensive newspaper letter dimensions. This is in connection with a very characteristic counterblast issued against our play censor by the ever-interfering and ever-self-advertising George Bernard Shaw. The latter, after berating but always praising Bernard as our censor, Redford baldheaded, as you say in your States. There is not time at this moment for me to quote certain very amusing and more than usually audacious statements in this extremely Shawlike article, an advance proof of which is just to hand. The article itself will be published in the forthcoming high class literary journal The Academy, and in my next I shall hope to analyze this manifesto, in which G. B. S. has found means to give himself more than usually bold advertisement.

But enough of dissensions. Let us to more delightful matters. Among these matters I have to mention Great Britain's King's gracious reception of your great humorist, Mark Twain, at the royal garden party a few days ago, when there were present 8,000 distinguished guests, including many other distinguished Americans, such as your esteemed Ambassador-citizen Whitelaw Reid. I have also to have to report that good old Mark was again the star of the show when he went down with Rud. Kipling and other leading lights of literature and science to Oxford University last Wednesday in order to be crowned D. C. L. and to be garbed in appropriate gown and mortar board cap. The papers have teemed with portraits of his Twainship in these academic robes, which I trust he will live long to wear, although, *entre nous*, he seems overmuch addicted to getting wheeled out of his inevitable funeral. At these functions, including lots of luncheons, a dose of dinners, etc., his merry Markness has emitted some screamingly funny speeches. In fact, as your just arrived welcome American visitor, Orator Chauncey Depew, truly said in an interview yesterday the reception of Mark Twain by England's monarch and by Oxford's grand old alma mater must assuredly be highly popular throughout your United States.

The new productions put forth by way of winding up the waning season have been many and various. They have included two American specimens—namely, In the Bishop's Carriage and The Earl of Pawtucket; two Sunday night plays by a new play producing society called "The Play Actors"; two new plays presented by young Laurence Irving at the Coronet last Monday night; a new version of The Heart of Midlothian, at the Marlborough; Holloway; a new very sentimental drama at the Adelphi on Thursday; a new farcical comedy the Playhouse yesterday afternoon, and, well, I think that really all the new ones. In addition to these new productions we have also had two special matinees—namely, one for the benefit of the long ill, clever young singing actor, Sydney Barracough, at the Adelphi, and a matinee given by the pupils of the clever Kate Horke at the Great Queen Street Theatre on the same afternoon. We have also had a very brilliant revival of Sir F. C. Burnand's farcical comedy, Mrs. Ponderbury's Past, at the Vaudeville, which Charles Hawtrey and bright little Billie Barker (not to mention the fine comedy actress, Marie Illington) scoring in the principal parts. Moreover, Ben Greet and his woodland players turned up at the Crystal Palace on Wednesday with a revival of As You Like It, and we have also had to attend Julie Neilson and Fred Terry's 600th performance of The Scarlet Pimpernel at the New Theatre, several new sketches in the variety halls, and the Great Variety Federation Fête at the aforesaid Crystal Palace, of which I shall write more anon.

To take the Sunday night plays first: These were, respectively, The Parasites, a comedy (or rather a slice thereof) by Rose Mathews, a very busy young member of the Actors' Association; and A Sergeant of Humours, a one-act drama by Cicely Hamilton. The Parasites was a very interesting "behind the scenes" piece. Its only fault, to my thinking, is that it shows up too much of the seamy side of theatrical life, a side which I hold has nothing to do with the public. The chief characters were very cleverly played by the authoress and by her feminine fellow players, Beatrice Chester, Adah Barton, Winifred Ingham, Slima Seruya, Lillian Tweed, and Katherine Rind. N. B.—There was no provision for mere man in The Parasites. The Sergeant of Humours was a strong but somewhat painful incident of the Franco-Prussian War, telling in clever fashion that, alas! too common story that when lovely women stoops to folly, and finds too late that men betray, oftentimes there is no satisfactory finish but for her to die. The three characters of this deep little drama were artistically played by the authoress as the betrayed damsel, and by Frederick Topham and F. W. Llewellyn as the two antagonistic male folk.

The first of the above-named two American plays—namely, In the Bishop's Carriage, adapted by Channing Pollock, was warmly welcomed at the Waldorf on Monday evening. Whether a piece so unabashedly melodramatic and having so strong a resemblance to nervous thief-plays (such as Leah Klechma), will catch on, it is at present difficult to say. If, however, a strong plot, interpreted in a very strong set of players, accounts for anything, in the Bishop's Carriage should succeed. In point of fact, I hear this morning that owing to the booking at the Waldorf this play will be shifted in a week or two from the Waldorf to the Aldwych, next door. As the story of this play is so well known to Misanthro readers, I need only point out that the chief actors among the players were Frank Cooper as William Latimer, Charles Cartwright as

Tom Dorgan, Henry Vibert as Ober Muller, Charles Collette as Edward Ramsey, and Arnold Lucy as the Bishop. Among the women who made big successes were Agnes Barrett (who made a welcome return to the stage after a long absence) and Fannie Ward, who as Nance the Larcenous really surprised all of us who had only seen her in "feeding" parts and as diamond-wearing damsels in light and frivolous pieces.

The Earl of Pawtucket, by your brilliant dramatist, Augustus Thomas, was duly produced for the first time in England by Cyril Maude at the Playhouse last Tuesday night, when large numbers of American citizens might have been observed watching how the said Maude would come out in the character so long played in your States by my old friend, Lawrence O'Grady. Sooth to say, The Earl of Pawtucket is not a very great piece of work anyhow. Thomas has written many a far better play which I have had the pleasure to see. My own sampling of The Earl of Pawtucket leads me to the opinion that it is but a clever adaptation of the Lord Dunsinane piece, namely, Our American Cousin and Brother Sam, in which R. A. Southern scored for so many years in your nation and in this. Happily, Maude has (with some sagacity) provided himself with a company largely made up of able American players. Among those of these whom I found going strongest were Richard Stirling and David Todd, both late of the Strongheart company, who played, respectively, Arthur Weatherbee and Duffield. Also W. H. Frost, A. S. Aspland, George Courtney and Dore Davidson as Senator Barker, Judge Fordyce, Harry Seaford and Crenan, respectively, George Shelton as Silas Hooper, John Harwood as Wilkins, Follie Emery as Aunt Jane and the sweet faced, ditto voiced Alexandra Carlisle as Harriett Fordyce, also made great successes. As the Earl of Cardington (alias the Earl of Pawtucket) that fine, varied comedian, Cyril Maude, was really in fine funny form. The audience roared at him incessantly, and if real merit could be coupled with good acting, then undoubtedly The Earl of Pawtucket should carry Cyril Maude and company through the remainder of the year. But in these matters one always has to quote the title of a certain Shavian play, namely, You Never Can Tell. Mem. When Cyril Maude does require a successor to The Earl of Pawtucket he will, I learn, produce a new Irish play written by H. V. Esmond and entitled The O'Grindles.

Of the other two new plays one was entitled The Heart of the Machine, and was the work of Mrs. Antonia R. Williams. It was produced on Thursday at the Adelphi, when it proved to be a very strange piece indeed, being all about a strange invention by means of which the more or less mad inventor contrived to break the hearts of most of the women folk concerned with him. As far as the acting was concerned everything was done that could be done by Norman McKinnell as the wild inventor, Henry Ainley as the lover, Suzanne Sheldon as a practical nurse, and Mrs. Russ Wrayne (of your young nation) as the inventor's terribly fearful wife.

The other of the many new plays of the week



was a little farcical comedy entitled The Pocket Miss Hercules, written by J. Storer Clouston. It was a play of music hall interest written round the artist typified by the name part, and despite a certain amount of conventionality and obviousness, it was a clever and comical little piece showing much promise. Here again the acting was of great service, especially that put in by Fred Wright, Jr., Edward Sam, Charles Goodhart, Eame Hubbard and Daisy Atherton, daughter of Willie Edouin.

The King has just created W. S. Gilbert a knight. Rah! rah! rah!

Here's wishing you all a happy Independence day—and many of 'em!

INJURED IN AUTOMOBILE ACCIDENT.

An automobile in which Joseph Letter was entertaining Mr. and Mrs. William J. Davis and Mr. and Mrs. George Lederer plunged over a five-foot embankment near Cannellton, Ind., on July 2. The party was on the way from Louisville, Ky., to Zelig, Ill., where the Fourth was to be spent at Mr. Letter's mine. The chauffeur tried to pass a farm wagon, when the machine struck a mudhole, turned somersault and dashed over the embankment. Mrs. Lederer was the most seriously hurt, having been caught under the machine. Her left arm was severely torn and bruised, and she was considerably unnerved, but she was able to walk back to Cannellton with the rest of the party. A special train was made up and the party hastened to Evansville, Ind., where physicians were called in. None were seriously wounded.

LARGE RECEIPTS OF THE RED MILL.

The Red Mill closed on Saturday after 250 performances and proved one of the most striking successes of the season. The gross receipts were close to \$600,000, and the net profit to the producers, excluding cost of production and royalties, was \$114,000. The success of the play, Al Hayman and Company, came in for something like \$125,000. It proved to be probably the artistic as well as the financial success of the year in musical comedy, and, thanks to its freshness, its cleverness of lines and charm of music, deserved the reception accorded it. Part of the credit, a large part, is due to Montgomery and Stone, who worked so hard and who finished the run without having missed a single performance.

WOMAN ARRESTED IN THE BELASCO OFFICE.

Josephine Otten, an Englishwoman, was arrested in the office of David Belasco at the Belasco Theatre on July 2. Magistrate Stokert, when the woman was arrested before him on a charge of disorderly conduct, sent her to Bellevue Hospital for examination as to her sanity. According to a representative of Belasco, the woman had been visiting the Belasco office for the last two years. She made constant applications for leading roles, and usually took her rejection in good part. During the last few weeks, however, she had been excited and had often called on the telephone girl. Upon being requested to leave on Tuesday she refused, and so a policeman was called.

DOINGS AT MT CLEMENS.

A Lively Summer at the Favorite Resort of Many Members of the Profession.

Charles W. Young writes from Mt. Clemens, Mich., under date of June 29:

And still they come. Just a few hot days bring in many more theatre folk, as this is the place for rest, mineral baths, health and social comfort. And occasionally a success from Broadway, Mass., with a few stars, or a bundle of postal cards from "Punch" Wheeler, telling of the hit of his circus at Goldfield. Then comes a bunch of papers from one J. Bernard Dyllyn, from San Jose, Cal., with a two column article on the actors of to-day and twenty-five years ago at the Bella Union in "Frisco." Then comes the sad news of Gerald Griffin keeping batch ball. Fred Gould will soon be old enough to take unto himself a wife, oh! Our hostess this week are Jolly Joe Weber, who will take Marie Cahill's place at the Park Hotel, and with Max Rogers, Maude Raymond, and Lee Harrison give the guests quite a bit of Broadway fun. Carrie Monroe, of the Monroe Sisters; Blanche Martin, and Madeline Martin are helping Billy Hart and Joe Barrett, of Gallagher and Barrett, look after the wants of Jack Symonds, who will be out of the hospital in a few days. Fred Gould and mother, of the Van Eyke and Setau company, are anchored here for five weeks. Hans Koch, Allie Eaton, Harry Hodges and Mrs. Hodges, and Jack Hodges and family, are trying their luck here. James H. Curtin, of the London, New York, and Harry Ledstone, "the musical boy," a very good card reader, R. A. Buckley, of Gus Hill's staff; William Kibbie and Mrs. Kibbie, M. J. Jordan, Frank Hoffman, Sam Lee, and Frank O'Brien left for Manhattan Island last evening. H. W. Lusk will remain here until July 15. Billy Hart and his musical girl were a hit at our Opera House last week. C. Nick Stark, a newspaper man of Detroit, who is ambitious for vaudeville, tried out a travesty sketch here last evening, and as he has a bit voice and a good audience of actors to work for, he was quite a hit. Ed F. Hayward and Mrs. Hayward just ran in with their auto, and they say that they made the trip from New York here in five days. It looks as if Joe Flynn and Mrs. Flynn are booked here for the summer. Murray Woods is looking very much better. John E. Gordon will leave Sunday eve for Atlantic City, but he doesn't want anybody to know it. Jake Isaac is speaking the Indian language very well; he has a truck full of tomatoes that he has bought from his Indian tutor. W. J. Gilmore of Philadelphia, has just arrived and is located at St. Joseph Sanitarium. Just had a wire from Edgar Foreman, and he will be here to-morrow. Maude and Harry Ledstone, of the Vaudeville Glens company of Detroit, are up here to-day showing off in a new auto. Charles G. Allen, of Gus Hill's force, just arrived.

"From the way the professionals have celebrated the glorious Fourth of July," writes Mr. Young in a letter received last week, "one would think they earned their money very easy. They burned up fireworks, clothes, shoes, fingers and had a mad gutter band playing by the hour at (our) Forty-second Street and Broadway. The town is packed with people, and the S. R. O. sign is displayed at every hotel and boarding house. For the last few weeks the town has been getting some hard rape from outside papers by calling this a gambling hell, and the finish is we can't take care of the people. "I don't know what Bernard Dyllyn will say (as he never says much) if he drops in and can't find a place to stop. We have only fifty-two

PROFESSIONAL DOINGS.



Photo Mill, N. Y.

Above is a portrait of Ethel Johnson, whose grace and charm in The Red Mill formed one of the chief individual delights of that successful piece. She adds to great personal attractiveness and talent an originality that raises her above the common, and as a dancer and singer she may be called unique in appeal.

Cecil and William De Mille have completed two acts of the play they are writing for Cyril Scott. They were read to Samuel Cleggott on Saturday and accepted.

Angeline Fornari, baritone of the Royal Italian Opera company, sails to-day for Italy. Signor Fornari's most impressive impersonations were the tesorero in Carmen and Rigoletto.

Souvenirs will be presented to the women in the audience at Keith and Proctor's Fifth Avenue Theatre this (Tuesday) evening, to celebrate the one hundredth performance of Edna May Spoorer and her company on Broadway.

It was Friars' night on Friday at the St. Nicholas Garden, where Frans Kaltenborn and his orchestra are playing. Five hundred members and friends of the press agents' organization attended and joined in the chorus of the "Friars' Song" by Charles Emerson Cook and Victor Herbert. Selections from The Red Feather and The Rose of the Alhambra were played in honor of Mr. Cook, who wrote the librettos of those operas.

Thomas Coffin Cook is now associated with Betts and Fowler, dramatic and vaudeville agents, 1431 Broadway, in the capacity of general manager, producer and stage director. Mr. Cook has been with Wagenhals and Kemper for twelve years and still retains his connection with that firm.

George C. Lothrop and Jay Hunt sail for Europe on July 9 on the steamship Saxonica. They contemplate going as far east as St. Petersburg, and will return home Aug. 17.

Everett Butterfield on Monday night took Douglas Fairbank's role in The Man of the Hour. He has been playing in stock in Fall River.

C. W. Peters, late of Wilson and Peters company, is spending the summer in Coolville, O., visiting friends.

Selmar Romaine, having finished his season as the vicar in The Road to Yesterday, will leave to-morrow (Wednesday) on the steamship Comus for New Orleans. He will visit Plaquemine, La., and Houston, Tex., before returning to New York in August for rehearsals with the same attraction.

HENRY VAN DYKE'S PLAY.

Mrs. H. C. De Mille, who has Henry Van Dyke's play, says that in all of her experience as a reader of plays she has never discovered a first drama so full of interest and containing such perfect construction. She admitted that when the play was first offered to her she expected delightful dialogue from the pen of Mr. Van Dyke; but considering that he had never before appeared as a playwright she did not dream that it would contain all the elements of the successful play, including an individual originality most unusual. In Mrs. De Mille's opinion this drama will be one of the most talked of plays in years. Already a prominent actor to whom the play has been read hopes to originate the leading part the coming season.

FINKE O'HARA'S HOUSE PARTY.

Finke O'Hara gave a house party at his home in Salem, Mass., on July 3, 4 and 5. Among the guests were Mr. O'Hara's mother, Mrs. H. George Finke, Mr. and Mrs. John Craig (Mary Young), Mr. and Mrs. Bert Young (Blanche Boon), Marie Quin, Madge Towle, Doris Hardy, Albert Dorris, and J. E. Joyce. The time was spent in visiting places of interest and cruising on Mr. O'Hara's launch. The New and Then Club of Salem tendered the party a reception on the night of July 3, and on July 5 Mr. and Mrs. Craig received them at their home. Mr. and Mrs. Young will give a barn dance at their country place, Swampscott Road, Marblehead, Mass., in about two weeks.

DAN SHERMAN'S BARN DANCE.

Mr. and Mrs. Dan Sherman (Mabel De Forest) gave an old-fashioned barn dance at their summer farm at Central Park, L. I., last week. One of the chief features of the evening was a dancey raffle, which was won by Jacob Millicher. Among the guests were Mr. and Mrs. T. W. Dittus, Mr. and Mrs. Leon Morris, Mr. and Mrs. Charles E. Hart (Ethel Tillson), Mr. and Mrs. Morris Strauss, Mr. and Mrs. Charles Duroc, Henry Wolf, Joe Nicholson, Chris. Bruno, Mable Russell, Harry Belmont, Harry Barrett, G. W. Whitfield, Hilda Carl and many others. Baby Sherman, aged three, did a little song and dance. The whole affair was a decided success.

PATRICK J. KING LOSES SUIT.

In the suit brought by his wife to annul an anti-trust agreement by which she conveyed to him property and money which went to the building of the Mount Vernon Opera House, which is now managed, Patrick J. King was defeated on July 5. Not only is the deed set aside by order of the court, but King must account to his wife for all rents and receipts of the opera house building. Justice Tompkins held that the deed was not a free and voluntary act of the plaintiff, but was obtained by the defendant under fraud and coercion by threats and undue influence.

Macross has it—New advertising window now open. Inquire Brady, Chapman and Co., 9.

ENTERTAINED AT PATCHOQUE.

Re-senator James A. Bailey, who has a fine summer residence at Patchoque, L. I., gave an elaborate supper party to Judge Neil Hall and the members of his company after the performance on July 4. Twenty-eight people sat down to a fine menu that was thoroughly enjoyed. The only guests present outside of the regular company and the manager, Al. Traskman, were Mrs. Bailey and her son, John, mother and sister of Judge Bailey, who were staying with her over the week-end. The rest of the organization came in to be highly satisfactory.

AT SUMMER PLACES.

Members of the Profession in Holiday Mood at Various Resorts and Country Homes



Above is a summer snapshot picturing Apple James, Louis James, Wallace Munro and Charlotte Tittel at the James Summer home, Monmouth Beach, N. J.

Seth Cabell Halsey has been resting for several weeks in Los Angeles and Southern California. He left last week for Washington, D. C., and Lynchburg, Va., to visit his relatives in these cities. Mr. Halsey has been engaged for next season by Jules Murry to support W. A. Whiticar in Owen Davis' play, *An Old Sweetheart of Mine*.

Colonel Stanley Huntley Lewis drove over from Pittsfield in his auto Tuesday and called on Tim Mizson. Colonel Lewis is rusticiating with Cole Brothers' Circus during the heated term, and opens in August with one of the big Western melodramas. The Colonel's spruce uniform and brilliant red and yellow motor car made Broadway sit up and take notice during his brief sojourn.

Hal Merritt is at Blodgett's Landing, N. H., where he has just added considerable land to his original holdings on the lake front. He has also just finished a new bungalow, which he has leased for the season. "I have worked like seven different kinds of oxen since I have been here," writes Mr. Merritt, "getting my own and the new bungalow in shape. I've been so busy I haven't had time to shave, and the mountain breeze now have a fine playground. I think I'll keep the whiskers on and appear in them next season."

Lynda Earle, after a five weeks' stay at her summer place near Boston, is resting in the Allegheny Mountains prior to her early opening. Miss Earle is under the management of A. H. Woods. Her sister, Josie Earle, late of The Land of Nod company, will be with the same company this season.

Virginia Bray, having closed with The Vanderbilt Cup, will spend a short vacation with some friends at Lac Rouge, a hunting preserve of 300 acres at St. Gerad de Montarville, Canada. She will open on Aug. 20 in Zira, playing Mrs. Whiffen's part of *Lady Constance Claverling*.

Wadsworth Harris is a member of a house party at Thornbrook Hall, near Norwich, N. Y. He finds fishing in good in the Chenango Valley.

Mr. and Mrs. W. Crampton are spending a few weeks at Sayville, L. I.

Frank Keenan is spending part of his Summer vacation in New York.

George Backus is spending the Summer at Santa Cruz Park, in the Catskill Mountains. At a local celebration of the Fourth of July he was the orator of the day.

Edmund Breese has gone to Worcester, Mass., to play golf for a couple of weeks, after which he will go to St. John, N. S., to remain until rehearsals of *The Lion and the Mouse* begin on Aug. 19.

Mr. and Mrs. Corie Payton (Etta Reed) are spending the Summer at Atlantic City. Mr. Payton making frequent trips to New York to rehearse his company and arrange business matters for next season.

Mr. and Mrs. Corlies Giles (Helaine Hadley) have just returned from a two weeks' visit to Albany and the Catskills. They will leave this week for Lincoln, Me., to spend the rest of the Summer.

Franklin Ritchie is spending the Summer at her country home on the Susquehanna River, near Williamsport, Pa.

Mayme Remington has closed a very successful season of forty-seven weeks and will spend her vacation in Atlantic City, the Thousand Islands, and Manhattan Beach. She is booked solid next season, opening at the Majestic Theatre, Chicago, Aug. 26.

DECISION IN TITLE CASE.

In the New York State Supreme Court last week Justice Keogh handed down a decision in the case of the Augustin Daily estate against Gus Hill, in which the plaintiffs were denied their petition for a permanent injunction restraining the defendant from using the title *Around the Clock*. The plaintiffs contended that this title was an infringement upon *'Round the Clock*, a play produced by Daly in 1878. Justice Keogh's decision was favorable to the defendant in every point. No written opinion accompanied the decision. It is said that no appeal will be taken. This decision seems to indicate that the law does not take cognizance of rights to a title alone. The plays in this particular case were not at all similar.

TO DECLARE BLOCK CONCERN BANKRUPT?

In the United States District Court at Trenton on July 5 application was made by creditors to have the Will J. Block Amusement Company declared bankrupt. Morris S. Largey, of Butte, Mont., is the largest creditor, his claim being for \$229,381.60. Other creditors are D. Frank Dodge, scenery painter, of New York, \$886.16, and George W. Ormstrong, of New York, scenery builder, \$339.16.

WRIGHT LORIMER'S PLAY NAMED.

The announcement has just been made that the name of the new play with which Wright Lorimer will open his fifth season as a star is *The Quickness*, by Alicia Ramsey and Ridolph de Cordova. Mr. Lorimer will defer his presentation of *The Wild Duck* until later in the season, when the Ibsen play will be seen at special matinees. This decision is the result of a firm conviction as to the excellence of the new play on the part of Mr. Lorimer and the careful judges who have read *The Quickness*.

See Burn-O-Pac-O and Norcross.

HAMMERSTEIN RETURNS.

Back with Many Novelties—Eight New Operas, Fifteen Prima Donnas and New Tenors.

Oscar Hammerstein returned on Saturday. He waited a day until he got the entire attention of the press and public and then gave out his plans. They are striking enough to satisfy the most expectant. He will present eight new operas, which have not before been heard in this country. Four Wagnerian operas will mark his debut in a new field. In addition, he will revive several operas which, while known here, have been infrequently given of late years. Finally, he will offer his regular repertoire.

The greatest interest centers, however, in the singers, and Mr. Hammerstein has obtained an unusually attractive list. One of his greatest acquisitions has been Mary Garden, of the Opera Comique, in Paris. Miss Garden is an American who has made a great success abroad and has just been made prima donna assoluta of the National Grand Opera, Paris. She will appear in her greatest success, *Cherubino's* *Louise*, in *Peles and Melandine*, in *Thais* and other pieces.

The question of a tenor, over which so much discussion has been raised, has been settled by the announcement that the Manhattan is to have five of the highest rank. They are Zanolli, Bassi, Delmonico, Albani, and Canova. For prima donnas there will be Nordica, Melba, Schumann-Heink, Russa, Broussier-Gianelli, Berthe-Rocher, De Caceres, Borella, Francesca, Segria, Knorr, Zappelli, Jomelli, Terentini, and Glacina. His baritones are Renaud, Sammarco, Ancona, Dufranne, and Perier. The basses: Didier, Arimondi, Veuille, and Mendosa. In addition, there is a chance that Calvé may appear, and that David Bligham may be heard in his opera, *The Vicar of Wakefield*.

Of the new operas to be presented one of the most interesting is of Spanish origin and will awaken comparison with *Carmen*. It is *Dolores*, and is the work of a Madrid composer, Breton. For the production of this opera the artists who created the principal roles have been engaged. They are Carlo Albani, tenor; Camille Barbelli, soprano; Greville-Rocher, contralto; and Pietro Mendosa, basso. Twenty-four Spanish dancers have also been engaged.

Charpentier's *Louise* has been a tremendous success in Paris for the last six years. For Peles and Melandine the original cast has also been obtained. It includes Mary Garden, Mlle. Segria, Perier, and Dufranne. *Thais*, another opera new to the American stage, will be interpreted by such artists as Renaud, Mlle. Francesca, and Mary Garden. Other novelties are *Contes d'Hoffmann*, *Le Jongleur de Notre Dame*, *Helene*, and a new opera by Victor Herbert.

The revival of *Glacina*, *Metastefia*, *Andre Chenier*, *Dannation de Faust*, *Propete*, *Manon* (by Massenet) and *Romeo et Juliette*.

The regular repertoire embraces: *Lohengrin*, *Tannhauser*, *Tristan and Isolde*, *Flying Dutchman*, *Lucia*, *Traviata*, *Rigoletto*, *Trovatore*, *Don Giovanni*, *Pagliacci*, *Narravalle*, *Cavalleria Rusticana*, *Boheme*, *Les Huguenots* and *Aida*.

Signor Campanini will assist as the chief conductor and Mr. Hammerstein is in negotiation with two others, Jacques Colini, of the Amsterdam Opera House, is to be head stage-manager. The season will open on Nov. 4, with a presentation of *La Gioconda*, in which Nordica and Schumann-Heink will appear. The impressive figures that the expenditures for scenic and other equipment will be over \$300,000.

THE STOCK COMPANIES.

Notes of the Activities of Many Organizations Throughout the Country.

The Empire Theatre company at Providence produced *Men and Women* last week with notable success. In spite of hot weather and strong opposition business was big. This week a scenic production of *Monte Cristo* is given.

Louise Mitchell, heavy woman with the Empire Theatre company at Providence, will close with that organization on July 13 to begin rehearsing with one of A. H. Woods' big productions for next season.

This is the eleventh week for Gus A. Forbes as leading man with the Baldwin-Melville Stock at Dallas, Tex. In *The Christian* he played the role of John Storm, Edna Archer Crawford assuming that of Glory Quayle.

Louise Brunelle has been engaged for ingenue roles for the Harlem Opera House Stock company.

Priestly Morrison has closed his engagement with the Lillian Lawrence Stock company of Boston, and will go to Peak Island with Mrs. Morrison on a visit to Mr. and Mrs. Edward Poland. He will return to New York about July 15.

Stephanie De Montevarte is appearing with the Allen Stock company of Portland, Ore. Last week she was seen in *A Wicked Woman* and made a distinctly favorable impression.

The Earl Burgess company, under the management of George V. Halliday, opened a Summer's engagement at Port Huron, Mich., July 8. The company includes Albert Graybill, stage-manager; Martin Cupid Brophy, electrician; Lillian Anderson, Madalyn Lamour, Fannie Bronbridge, Eugene Mayer, May Bolan, Charles J. Toole, James B. Cunningham, C. C. Miller, Raymond S. Paine, Louis Lytton, H. Hughes, and Ed Moore as advance agent; Harry Guise as a vaudeville headliner.

Harriet Barton has been engaged to play *Glory Quayle* in *The Christian*, July 8, at the Bayonne Theatre, Bayonne, N. J. This organization includes William Humphrey, leading man; Albert Howson, Barbara Clement, and Miretta Healey.

Will H. Gregory has engaged the following company to play a Summer stock engagement in Bayonne, N. J.: William Humphrey, Joseph Ashby, Thomas Williams, Albert Howson, Adolph Lettina, F. A. Hansen, Jr., Harriet Barton, Margaret Clements, Loretta Healey and Isabel O'Madigan.

Manager Lund, of the East St. Louis Stock Theatre, has leased the new opera house at Indianapolis, and will open it with stock on Sept. 2. Mr. Lund is now in New York consulting with Edward R. Sauer Amusement Company as to what class of plays he will present at the new theatre. Mr. Sauer will act as the New York representative of both Mr. Lund's houses.

The Orpheum Stock company, under the management of Edward Doyle, will contain among others, William Lennox, Nora Lennox, Sam Barlow, Charles Coburn and Clarence Auskins.

Payton's Lee Avenue Theatre Stock company will open its season on July 29 with *A Royal Family*.

IN THE FIELD OF REPERTOIRE.

The Lament-Marlow company, supporting J. Francis Marlow and Kathleen Barry, will begin its season early in September. An excellent organization is being engaged. The repertoire is made up of strong bills, all of which will be adequately presented. Miss Barry will be featured.

The James Kennedy company, under the management of Spitz and Nathanson, will open its regular season on Aug. 19. This will be the third year of this popular repertoire star under the above management. An entire new line of royalty plays have been secured for the coming season, and the scenery and everything will be new.

Harry Carvill, who managed his own company, the Monarch Stock, last season and made a success of the undertaking, is suffering from nervous prostration due to hard work. He will not return to the stage next season till early in the Spring, when he will organize a company and present the following plays: *Don Cesar* & *Don Juan*, *The Bells* and *Lord Chumley*.

GOSPEL OF THE TOWN.



Photo Stenberg, N. Y.

William Norton, who is taking a well earned vacation from the Proctor Stock company, Harlem Opera House, leaves on July 10 for the Thousand Islands with his wife, where he will remain for a few days. He will then go on to Montreal and Quebec and up the Saguenay to Lake St. John. Mr. Norton will remain there until the latter part of August, when he returns by way of Portland, Me., and Boston to New York to begin rehearsals for his opening on Sept. 2 at the Harlem Opera House.

William Ricciardi, who played Fico in *The Music Master*, the man that "made spaghetti famous," has been engaged to play *Pedro* in *The Time, the Place and the Girl*.

Anna Hollinger, for two seasons leading woman with Howard Hall in *The Millionaire Detective*, has been re-engaged by Charles E. Blaney to play Mary Kyle in *Fiske O'Hara's* new play, *Dion O'Dare*.

Leon Kohlmair, who played August Poonis with David Warfield's company, has left for Chicago to join the La Salle Stock company, which opens in *The Girl Question* on Aug. 15.

During the past week J. J. Coleman booked *The Prince Chap*, *The Burgomaster* and *The District Leader* over his circuit, which includes theatres in Mississippi, Louisiana, Kansas, Oklahoma, and Indian Territory.

Harriet Burt, playing Mrs. Talcott in *The Time, the Place and the Girl*, who fractured her knee during the Boston engagement, has now recovered and will be with the company when it opens at Wallack's on Aug. 5.

Harry Askin, manager of *The Time, the Place and the Girl*, will send in a cartoon of "Elgin" "Butter Girls" fresh from the country, a novelty for Broadway.

St. George Hussey lost several valuable rings, some old heirlooms and some money about ten days ago, through thieves breaking into her room. The police are now hunting for the stolen property.

Daniel Sully's new play, which he will produce the coming season, is entitled *The Golden Rule*, a play of New York life. Mr. Sully has been having trouble with the city authorities in Kingston, who have diverted the waterway on which he relies for his mill interests for the use of the water system of Kingston. As a result, Mr. Sully is suing that city for \$10,000 damages.

In Brown from Missouri Leander De Cordova believes that he has one of the best musical plays produced in years. The scenic equipment he promises will surpass that of *The Power Behind the Throne*, which the press throughout the country praised as one of the most pretentious productions that visited the various cities the past season. Mr. Boyer, the general manager for Mr. De Cordova, has injected some of his musical experience into the production, and when the piece is ready for presentation it will please, Mr. De Cordova says, the most exacting audience.

ENGAGEMENTS.

Paul Gilmore will be seen next season in George V. Hobart's *The Power that Governs*, in which Creston Clarke will appear.

Alison Bartola, the English harpist, has been re-engaged for Robert Mantell's company.

Russell Simpson has signed with David Belasco for the coming season, to play Sonora Slim in *The Girl of the Golden West*.

Ruby Ray, now acting with Grace George in London, has been engaged by Charles Frohman for a part in *The Dairy Maids*.

George Mitchell has been engaged for Ninety and Nine, number one company.

Charlotte Learn has left New York for Chicago to join the Ezra Kendall company, which is rehearsing in that city.

Marcus Moriarty, for *The Virginian*.

Mabel Fenton and Charles Ross are to be starred next season in *The Social Whirl* under the management of the Shuberts.

Chas. E. Hart, as musical director, and Ethel Tilton as prima donna with *The Mayor of Tokio*.

Harry Knapp, with *Humane Hearts* (Western), this making his third season, he playing *Frederick Armadale*, the heavy.

IN BROOKLYN THEATRES.

The Hal Clarendon company at Bergen Beach appear this week in *The King of the Cowboys*, a new play by Joseph Byron Totten. The piece was written by a man whose familiarity with army life makes him a reliable and interesting story teller. Every member of the company is appropriately cast, and Pearl Hunt, who appears in the cast, will be heard between the acts in a number of popular songs. The piece will be reviewed next week in *The Mirror*.

SEASIDE AMUSEMENTS.

Every night since the Brighton Beach Music Hall opened his audiences have filled the house. The attractions offered by Manager Grover at the hall have always been good, but he seems to have made an exceptional effort this season. The bill this week includes Fred Carno's English Fantomine company, the Sunny South, Leonard Grover, Jr., a very popular comedian at the beach, is seen at the head of his own company in a clever farce, *What Happened to Moses*. Others are Violet Dale, Tom Hearn, and Herbert Brooks.

Henderson's bill this week is: Carroll Johnson and company, *Riches*, *Now*, *Russell*, *Zineart*, *Troupe*, J. Francis Dooley and company, *Lillian Harrington* and *Limestone Queen*, second: *Four Emperors of Music*, *Accot-Eddie and Trask*, *Val Vene Brothers*, *Young American Quintette*, *Tactus*, *Four Crooks*, *Bella*, *Thaco Trio*, *Red and White*, and *Artell and Hefes*.

Dreamland, with *Stock's* *Arava*, the *Peasant Shepherdess*, the *End of the World*, and *Pharaoh's Daughter* are the centre of Coney Island thrills all day long. Beginning this week a midsummer carnival will be held in the park, and many new features will be added. Free vaudeville and the bands will be continued this week, and the season will be celebrated at all the amusements.

At Luna Park this week there are a number of new and varied attractions added. The Court of

Luna was never more inviting. The Dragon's den, the Shipwreck, the Trip to the Moon, and the five circles are crowded at every performance. A trip to Coney Island without a visit to Luna is a disappointment.

The Human Roulette Wheel at Steeplechase Park is one of the greatest amusement devices at the beach. Clubs have been formed and prizes started for the best exhibition of skill in playing the game on the wheel. The performing seals and dogs are a strong attraction and the situation of the park, directly on the beach, makes it the most popular resort on the coast.

Golden City, Cananda's resort, is growing in popularity. The educated horse, Pharaoh, is still the main attraction. Freeman, the *Hamlet* player, gives a clever performance, and Mlle. Bergendal makes a double somewhat while sitting in an automobile. A baby show is the special feature this week, and the contest for prizes next Saturday night is expected to be a lively and interesting occasion.

Stella Park, formerly known as Dutch Beach, is another resort that is increasing in popularity every day. All the amusement devices that catch the fancy of adults and children can be found here.

MATTERS OF FACT.

Hilda Thomas, for the past three seasons the feature with *The Show Girl*, lost but one performance in that time—a matinee. She has now come to her home for a well earned rest. Miss Thomas has been offered a clever comedietta for vaudeville for the coming season, but has not settled on her plans.

The Vailliant Stock company, which has scored heavily at Williamsport, Pa., wants a permanent winter home. The Augustin Glassmire is the manager of the organization.

George Drury Hart, a portrait of whom is published on another page, with some account of his recent work, may be addressed at the Green Room Club or any of the agents.

The New Temple Theatre, Alpena, Mich., W. B. Robertson, manager, wants good attractions and splendid business is promised. W. J. Dams, Bay City, Mich., is the booking agent.

Mrs. Beaumont Packard's call last week for 1,000 choruses and show girls created a flurry among that class of professionals. A thousand girls for musical productions, wanted by one agency appear like a large number, but Mrs. Packard assures *The Mirror* she could use all of them and more if she can get the right kind.

St. George Hussey, an Irish and eccentric character woman, with established reputation from coast to coast, and C. P. Lorraine, a capable character and heavy man, are open to offers. The Irish specialist that have proven big hits with all attractions with which they have appeared. For the past six years they have played for Lincoln J. Carter, appearing in *The Wise Wit* the past season. The Actors' Society is their address.

The people engaged for Corie Payton's Lee Avenue Stock company are called to report for rehearsals on July 22, 10 a. m., at his Brooklyn theatre. A Royal Family is to be the opening bill. An acknowledgment of the call is expected.

The special line of playing which Rowland and Clifford used for *The Clay Baker*, is offered for sale cheaply by that firm. Their offices are in the Grand Opera House Building, Chicago.

The business of the Stewart and Boyer agency will be handled by Mrs. Boyer, who has been a long time title of A. E. Boyer. Mrs. Boyer has recently concluded contracts for the control of several very important plays, in addition to those already controlled during the management of the late Charles Stewart. The titles of these new plays will be announced soon.

A few talented people can secure engagements for Fred Raymond's attractions by communicating at once with Mr. Raymond at Syracuse, Ill. His companies are being rapidly filled for next season.

The Winter term of Dr. Koch's Conservatorium for all branches of music, Frankfurt-on-Main, Germany, will commence Sept. 1, and the following staff is announced: Director, Prof. Dr. R. Scholz; the administration, Emil Sulzbach; teachers, Prof. Felix Richter, violin; Alvin Schneider, violoncello; and Willy Holzing.

The Waits of New York and Killarney, the popular plays in which Katie Holmes stars, for a summer season, will be leased by her to responsible parties. Her address is 1035 Clifton Avenue, Chicago.

Wayne Ellis gives notice that the person having the manuscript of his play, *The Fotheringay*, will avoid costly legal action by forwarding the play to him, care of this office.

Joseph H. Thonet, manager of *Dame Brown*, a musical farce-comedy, announces that his attraction is booked solid to April 4, 1908, and that all time booked will be filled. He can use a few more chorus girls.

Florence Wragland, the character comedienne, is now recuperating at her summer home in Union Course, Rockaway Beach. She has been studying with great perseverance for the dramatic stage, which line of work she intends pursuing in future. Miss Wragland is best known in burlesque, having been with the leading organizations of that class the several seasons, being the late Harry Morris' principal in his companies. Her first stage experience was with the Francis Wilson Opera company, and later she was a member of Lillian Russell's company, under Abbey, Schenckel and Grace's management. As it offered her better opportunities for her individual work and financial gain. During the Summer she has played with the stock at Brady Lake Park, Rockland, N. Y., where her versatility in character parts won for her great commendation. Her husband and wife were one of the company's management. Miss Wragland is at liberty for next season to play old maid, Irish character and grand dame.

The Hardesty Theatre, at Canal Street, O., has secured the business connection with Grand Opera House and will in future book its attractions directly. Contracts already made must be negotiated with W. G. Hardesty, proprietor and manager.

The rights to *It Happened in Scotland* and the production can be leased or purchased by communication with Herbert Hamlin, Grand Opera House, Chicago.

A musical comedy entitled *Greenhorns*, with twelve principals in the cast, is offered for sale or on royalty by "Royal," this office.

A Shakespearean actor, with occasional full acting company, wants a manager to take hold of the business end of the enterprise. Particulars are to be had by addressing "Actor," care of H. W. Koster and Sons, First National Bank Building, Chicago.

MARRIED.

CRICKARD-FINDLAY—Edwin Crickard and Mabel Findlay, on June 28, at New York, N. Y.

GREEN-FRANKLIN—St. Jersey City, N. J., on May 24, Burton Green and Irene Franklin.

HART-MILLER—George Drury Hart and Helen Miller, at Orange, N. J., on March 14, 1907.

KLAUWIS-EPLEY—Barney Klauwis, assistant treasurer of Columbia Theatre, Washington, and Helen Marguerite Epley, on June 10.

LINDHEIMER-CURRIE—Louis Lindheimer (Homer Lind) and Adah Mae Currie, in Boston, on July 2.

VAN ALSTYNE-CHUBB—At Kansas, Mo., on June 28, Robert Van Alstyne and Mabel Carolyn Chubb.

DIED.

BRIGHT—William J. Bright, at Tonawanda, on July 7, after a short illness.

HEUCK—At Cincinnati, O., on June 30, Hubert Heuck, aged 73 years.

HOBBS—At Brooklyn, N. Y., on June 30, Mrs. Elizabeth B. Hobbs, aged 72 years.

MCDONALD—Grace McDonald, in Boston, on June 28, from heart failure.

NIXON—Mrs. Josie C. Nixon, at Poplar Bluff, Mo., on June 28, aged 45 years.

RENO—At Mount Clemens, Mich., on June 30, George Reno, of Kelly and Reno, aged 35 years.

SHAW—At Providence, R. I., on July 1, Smith Shaw, aged 87 years.

TODD—Frank Todd, at Boston, on July 3, aged 31 years.

NOTICE!

"THE FOTHERINGAY"

A PLAY BY WAYNE ELLIS.

The Party, name not mentioned now, who has for a long time had a copy of the above play, will please forward it at once to care of the "Mirror" Office, or be prepared for an expensive action at law.

"HARRIS GRAND"

New 10,000 grand first theatre, Birmingham, Indiana. Capacity 100. Population 1200. State University. First real theatre the city ever had. Want strong glowing attraction in September on certainty. New looking. Grandest building city in So. Indiana. For time address.

Wm. H. Harris, Birmingham.

Dr. H. H. Harris, N. Y. City.

OBITUARY.

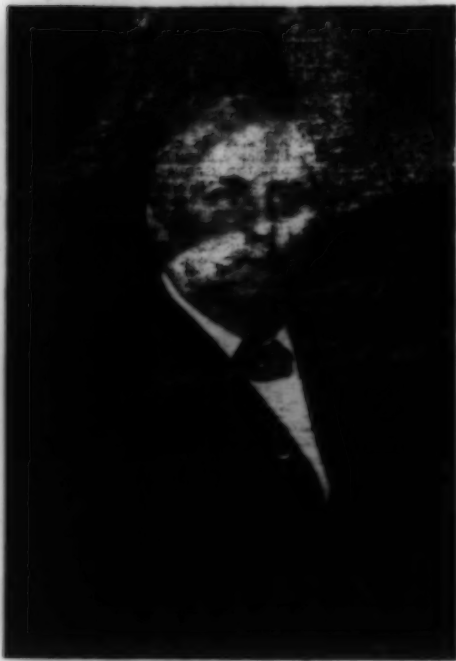


Photo Mayor, Cincinnati, O.

Hubert Heuck.

Hubert Heuck, president of the Heuck's Opera House Company, of Cincinnati, who has been identified with the theatrical business in Cincinnati and in other parts of the United States for many years, died at his home on Jefferson Avenue, on Sunday, June 30. Mr. Heuck's illness began in January, when he was stricken with an affection of the kidneys. He suffered patiently for six months and was conscious until thirty-six hours before the end came. At the time of his death he was surrounded by his wife, his eldest son, George, his daughter, Mrs. Rudolph Gogrove, Carl Hubert Heuck, Walter Heuck, Master Robert Heuck and other relatives. Mr. Heuck was born in Oppenheim, Rhineish Bavaria, Nov. 1, 1834. He was the son of William Heuck, a notary. At the age of sixteen he was apprenticed to a grocer, but not caring for the business he decided to come to America. He arrived in Cincinnati in 1854, and had great difficulty in securing a position. For a time he worked for a photographer and later was a bookkeeper in a brewery. Finally, he became the manager of a concert hall at Fourteenth and Vine Streets, and by his skill and good judgment soon made the place popular with the best class of people.

In 1875 he bought out Schumann's Garden and built the present People's Theatre, which was called Heuck's Opera House. In 1882 he purchased the Coliseum Garden, and a year later built a new house that was at that time one of the handsomest theatres in the United States. He transferred the name Heuck's to the new house, and called the old one the People's. In 1893 he built the Empire Theatre in Indianapolis, and last year crowned his efforts with the erection of the splendid Lyric Theatre in Cincinnati, on the site of the old Elks' Hall. He was also the lessee of the Lyceum Theatre, formerly Havlin's, and was vice-president of the Empire Circuit Company, which controls about forty burlesque theatres throughout the United States. In addition to all of these enterprises he was interested in a number of traveling companies. While the Lyric was being built Mr. Heuck climbed the ladders every day and made a close inspection of the work as it progressed. In the conduct of his business he displayed great energy and directness. He was a man of impressive personality and few words, but he always made the words tell. He was of a retiring disposition, but when he could be drawn into a conversation he was most interesting. He was a great student and an omnivorous reader, taking especial interest in the study of medicine. He was very domestic in his habits and intensely devoted to his family. He was married in 1866 to Christina Herancourt, daughter of a wealthy Cincinnati brewer, but his wife lived only four years after the marriage. In 1878 Mr. Heuck married Emma Mithoff, of Lancaster, O. Besides his widow he is survived by four sons—George and Carl, who are interested in their father's enterprises; Walter and Robert, and one daughter, Mrs. Gogrove, of New Orleans. Mr. Heuck will be greatly missed not only by his family, but by a wide circle of friends, and especially by his partner, Colonel James E. Fennecsey. Mr. Heuck never made an important move without consulting his partner, in whom he reposed the greatest confidence. The funeral took place from the family residence on Tuesday, July 2, and the interment was in Spring Grove Cemetery. The services were conducted by Rev. Dr. Hugo Ebenhoeh, of St. John's Church.

Frank Todd.

Funeral services for Frank Todd, the well-known stage-manager, were held in Boston last Friday, at the Church of the Advent, where once he had been a choir boy before he went upon the stage. The last services were conducted by Rev. William R. Stroehopf, and there was appropriate music. The pallbearers were Thomas B. Lothian and George Matthews of the Colonial; Al Sheehan, of the Tremont; James Mariowe and E. L. Nesbit, of Fifty Miles from Boston company, and Harry Stone and Walter Lawrence, of the Hurdy Gurdy Girl company. The body was taken to Haverhill for burial. Mr. Todd was only thirty-two years old, but in that short time he had made a great name for himself as a stage-manager. He had been identified with the chorus girl, The Billionaire, The Defender, The Ham Tree and also with the Bostonians. He had just completed work with the open air circus at Wonderland, and was going to be with the Rogers Brothers in Panama. He died at the Massachusetts General Hospital from a complication of stomach troubles. He was the son of Helen A. and the late Nathaniel M. Todd, and is survived by mother, sister and brother.

William J. Bright.

William J. Bright, well known as a theatrical manager, died at his home in Yonkers on July 7, after a short illness. He had practically grown up in the theatrical business. His father had been manager of the Music Hall, the largest theatre in Yonkers, and upon his death his son succeeded to his position, in which he remained until his own death. He was well known in fraternal and yachting circles, having been commodore of the Yonkers Yacht Club, an officer in the Elks and member of the Eagles and other organizations. He is survived by a widow and son.

Notes.

Mrs. Jessie C. Nixon, aged 43 years, mother of Burton Nixon, of the firm of Burt, Nicolai and Nixon, died at Poplar Bluff, Mo., on June 28. She is survived by her husband and three children. While not a woman of the stage, she was closely connected with it and was held dear by many theatrical and musical people. The interment took place on June 30.

George Reno, of the vaudeville team known as Kelly and Reno, died at Mount Clemens, Mich., on June 30. He and his partner had been playing through the West and had visited Mt. Clemens for a vacation. Reno was born in Providence, and was 32 years of age. He had been on the stage for several years, and was considered a very clever acrobatic comedian.

Frank Todd, for nine years stage-manager for Klaw and Erlanger's musical comedies, died in Boston, at the Massachusetts General Hospital, on July 3. He was thirty-one years old. He had been director of the five shows at Wonderland Park this season. Four

WANTS

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A LEGITIMATE attraction, booked and equipped; playing night stands many seasons to excellent profit; offers liberal patronage and reasonable salaries to suitable party who can invest \$1,200 immediately. Outside investments causes this contingency. Highest references and assurance of safety. No particulars given except to parties who can satisfy advertiser of immediate ability to meet requirements. Address "Belleville," Knickerbocker Theatre Building, city.

AN American gentleman, a well-known professional entertainer to royalty and nobility with 12 years' experience abroad in drawing rooms and vaudeville, wishes a clever young society lady of refinement and education, pretty and good figure, who can play the piano and sing, to assist him in his entertainments both here and abroad; an exceptional opportunity. Address Producer, care Mazon.

ATTRACTIVE double and single rooms, \$3 up; hot and cold water. 261 W. 43d St.

CHILDREN at home. A lady having attractive suburban home will take one or two young children and give them personal care and instruction. References required. Box 505, Orange, New Jersey.

DESK room for rent in prominent office in Knickerbocker Theatre Building Annex. Address "X. Y.," care Mazon.

EXPERIENCED press agent, business manager and advance agent at liberty for summer and next season. Nemo, care Mazon.

FOR SALE—Magnificent palace set, 40-foot drop and legs, platform steps, parallel; also grand illuminated sets; all new canvases; photos to show. Morcross, Sweetly, Shipman and Co.

ROBERT J. WARDE, thoroughly reliable, competent agent or business manager, at liberty now and for next season. Address care Charles A. Burt, Broadway Theatre Building.

STAR comedian, juvenile, for musical comedietta; best vaudeville houses. Address Immediate, Mazon.

TREASURER wanted for traveling company; \$300 cash security. Crandell, care Mazon.

THE "L." Burn-O-Fac-O Advertising that attracts windows and billboards. Prices reasonable. Express bills cut down. See Morcross, Sweetly, Shipman and Co.

WANT vaudeville people, grotesque comedy acrobats, comedy musical act, sensation causing act, or other big novelties for season 1907-1908. Only clean, clever people willing to work for the general interest of the show, wanted; if you drink or have "habits" don't write; photos, with full particulars first letter. Address Maurice F. Raymond, manager, Great Raymond Co., Rooms 203-204, Knickerbocker Theatre Building, New York.

WANT open time; managers of first-class theatres in Pennsylvania, Maryland, West Virginia, Virginia, Kentucky, and Tennessee; see open time. This is the show that broke all records every town played last season with but three exceptions. Ask Tux Mazon or any manager who played us last season. Three-night stands; only 25, 35, 50, and 75. Address all correspondence to Maurice F. Raymond, sole proprietor and manager, Great Raymond Co., 203-204 Knickerbocker Theatre Building, New York.

WANTED—Party with small amount capital as partner in theatrical booking office. Address "Exchange," Mazon office.

WANTED business manager; must be experienced, wide-awake, sober, energetic, of clean habits and good address; must understand all details of show business, must also be able to handle with full particulars, including photo. Maurice F. Raymond, manager, Great Raymond Co., Rooms 203-204 Knickerbocker Theatre Building.

WANTED—A capable actor, athletic build, to join a lady; first-class sketch; double character (gentleman and adventurer); particulars address P. O. Box 172, Cincinnati, Ohio. No amateurs.

WANTED—Amateurs at all times, with talent, that are desirous of going on the stage. Address Peter J. Ridge, Manager Western Dramatic Agency, 127 La Salle Street, Chicago, Ill.

WANTED—Leading man or woman to feature, talented amateur acceptable, must invest some capital, third interest given. Play, season, time complete. Address "Opportunity," Mazon office.

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years ago he was stage-manager for Henry W. Savage's Pezzy from Paris production.
Mrs. Elizabeth Becket Hobbs, who many years ago owned a large portion of Coney Island, died at her daughter's home in Brooklyn on June 28. If she had retained her interest in the money and left it she would have left more than \$1,000,000. Mrs. Hobbs was sixty-five years old.
Smith Shaw, known as "Shade Island's Own Kate Klag," died at Providence on July 1, in his eighty-seventh year. He was the founder of Crescent Park, the large amusement resort on Narragansett Bay, and had accumulated a very large fortune.

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MILWAUKEE.

The Brown Stock Company in Another Season—Vandeville at the Crystal—Notes.

For the week commencing 1 the Brown Stock co. at the Crystal Theatre, Milwaukee, has a new production, the work of the different members of the co. is high class, as usual, was very enjoyable. The characters are practically the same as in the first season, and the production is a very good one. The play is a comedy, and is a very good one. The characters are practically the same as in the first season, and the production is a very good one. The characters are practically the same as in the first season, and the production is a very good one.

It is quite an undertaking for any stock co. to attempt to put on a play such as At the White Horse Tavern, which is the weekly bill of the English Stock co. at the Palace Theatre. The bill is a very good one, and is a very good one. The characters are practically the same as in the first season, and the production is a very good one. The characters are practically the same as in the first season, and the production is a very good one.

The bill at the Crystal this week is an extremely good one, and is a very good one. The characters are practically the same as in the first season, and the production is a very good one. The characters are practically the same as in the first season, and the production is a very good one.

SAN FRANCISCO.

Maude Adams in Two Plays—Summer Season of Kelsey and Shannon—Notes.

The third week of the Maude Adams engagement at the Van Ness ended June 28, the first three nights of which were devoted to Peter Pan and the other three to Quality Street. This is the first presentation in San Francisco of the delightful play, and though it was not as well patronized as its predecessor, it was a very good one. The characters are practically the same as in the first season, and the production is a very good one.

A Lady of Quality was the play offered at the Van Ness 29-30, with Maude Adams as Clara Wilder and Harry C. Mortimer in the part of Sir John. The play is a very good one, and is a very good one. The characters are practically the same as in the first season, and the production is a very good one.

The Broadway Review proved a splendid attraction at the American 24-25, the first two nights of which were devoted to Peter Pan and the other three to Quality Street. This is the first presentation in San Francisco of the delightful play, and though it was not as well patronized as its predecessor, it was a very good one.

SEATTLE.

Mrs. Fiske and the Manhattan Company—Stock Companies in Popular Plays—Notes.

At the Seattle the Earl Burgess co. gave a good presentation of No. 100, which was a very good one. The characters are practically the same as in the first season, and the production is a very good one. The characters are practically the same as in the first season, and the production is a very good one.

Following a presentation of Faust 16-23 at the Third Avenue, the G. A. Taylor co. came Mrs. Fiske and the Manhattan co. in the New York Idea 24-25 and matinee 27. Large audiences, composed principally of Seattle's representative society, were attracted to Mrs. Fiske and her delightful comedy, and the excellent co. brought out in a finished manner everything that was in the play.

Grand Opera House dark 23-29. Ethel Barrymore in Captain Jack 20-4.

and will be conducted along lines similar to Lane Park, Omaha Island, N. Y. Large crowds witnessed the opening 27, and it is expected that the week will be a very successful one.

LOUISVILLE.

Vandeville Attractions at the Parks—Several Bands Remain—Notes of Interest.

As the summer season goes on, the popularity of Fountains Perry Park seems to increase. For week of June 30 the following bill is offered: Royal Musical Five, Low Kelly, O'Mara Sisters, Watson's Farmyard, Wilson Brothers, and the De Luxe Trio, with extra attractions. The week of July 1-7.

With numerous special days and picnics of lodges and fraternal orders, the White City attracted large crowds during the week just past. The innovation of continuous free vandeville has proved an immense success, and is a very good one. The characters are practically the same as in the first season, and the production is a very good one.

Manager John T. Macaulay still lingers in the old Kentucky home, but will soon start upon his journey to New York, in the vicinity of which he will spend the summer. He has grown to be an enthusiastic automobilist and drives a handsome car.

SPOKANE.

Ethel Barrymore—Viola Allen in Several Roles—Melodrama Amusement Notes.

While coming as a comparative stranger, Ethel Barrymore established herself in Spokane with two performances at the Lyric Theatre the evening of June 28, 29, playing Captain Jinks and Cousin Kate, closing a profitable season at the house. Miss Barrymore was the Madame Trenton in the fifth comedy, receiving admirable support from Bruce McLean in the title role and a strong co. including Eugene and Josephine.

Viola Allen chose Twelfth Night and a bill composed of scenes from four Shakespearean plays for her performances at the Spokane the evenings of 22, 24, being supported by a co. including William K. Harcourt, Fuller Melvish, C. Leslie Allen, Allen Skelton, and Edith Tilly. While she drew to the heights in the play, it cannot be said that Miss Allen's bill was satisfactory, though as Lady Teague in The School for Scandal she gave an exacting performance. The settings were features of the play.

The Spokane Stock co. gave a benefit performance June 24 for the Alliance of Stage Employees to enable the society to send its delegates to the National Convention at Norfolk, Va. A. Grace Orma, Bessie Tannenhill, and Doris Thorne appeared as special numbers. George M. Dreher, manager of the Columbia Theatre, announced that he has retained the Lyric and Lake Comedy co. for an indefinite period, having changed his plans regarding putting on stock drama.

KANSAS CITY.

Melbourne MacDowell—Ferullo's Band—Big Sunday Crowds at the Parks—Notes.

The event of the week of June 30-4 at the parks was the opening of an engagement at the Casino, Forest Park, of Melbourne MacDowell and co. in the play, The Great Escape. The play is a very good one, and is a very good one. The characters are practically the same as in the first season, and the production is a very good one.

Ferullo's Band opened their second week at Electric Park 30 to another immense crowd, who were very enthusiastic in their response to the various musical numbers. The big Musical Hall was crowded to capacity at both afternoon and evening concerts and encores were demanded to nearly every selection. The vandeville bill in the German Village drew a very large audience, and the various musical numbers ran at top notch during the entire day.

LOS ANGELES.

The Serenade Produced—The Belasco Company in a Fitch Comedy—Notes.

Tom Karl's Californians shone resplendent in special make-up costumes and backed by elaborate scenery in their capital production of The Serenade at the Auditorium week June 24. This is the best work the co. has done since it was first organized some two months past, and the hearty appreciation shown by the large audience is sufficient testimony.

The Belasco Stock co. handled The Girl with the Green Eyes to perfection 24-30, Lewis Stone being seen in the role of the starchy husband, John Adams. The play is a very good one, and is a very good one. The characters are practically the same as in the first season, and the production is a very good one.

DENVER.

Bijou Fernandez a Local Favorite—The Runaway Girl at the Beach—A Circus—Notes.

The Bellows co. gave a splendid production of The Runaway Girl at the Beach 24-30, which was a very good one. The characters are practically the same as in the first season, and the production is a very good one. The characters are practically the same as in the first season, and the production is a very good one.

The Aurora Daily Musical co. closed at Manhattan Beach 20. The Runaway Girl was the closing bill, with Mary Quive in the name part. She is a beautiful girl and has fascinating little ways that remind one of a young girl. It will be hard for any one to fill Sam Collins' place, for the drill little chap has become very popular here.

The Bellows co. gave a splendid production of The Runaway Girl at the Beach 24-30, which was a very good one. The characters are practically the same as in the first season, and the production is a very good one. The characters are practically the same as in the first season, and the production is a very good one.

SALT LAKE CITY.

Amateurs Open the Salt Lake Theatre—Parks Reap a Summer Harvest—Gossip.

At the Salt Lake Theatre thick darkness reigned all except one night during the week. A local co. of children presented The Toyman's Dream to a good house for the benefit of the Boys' Band, a musical organization of this city. The boys received a very nice sum.

The Grand Theatre has been obliged to give way to the superior force of the reports, and closed middle of week. The co., headed by Laura Frankendorf, has been very popular, and the evening were cool, the co. did good business. The warm weather of the past week has made things run around the pleasure resorts, of which we have four very good ones. Salt Lake, on the Great Salt Lake, and Leach Park, with its beautiful flowers and lake, are each about 20 miles away (20 cents round trip).

The Lyric has had fair business, the public taste for vandeville being better than for drama. The bill for the week included Viola and Eugene, Mary Long, Belle Stone, Solomon the Second, George H. Carr and Marjorie Jordan, Lewis and the Lyric Opera, Belle Stone and her Mysterious Globe was headliner.

The San Ton has, perhaps, had the largest crowd, the price being 10-20. The programme was satisfactory, including the Lyric, Arthur Bonnett, Mamie Catto, Baby Dorothy, Dale and Ozzie, Richard Evans, and the motion pictures. A large and fine band stand has been erected at Liberty Park—the city's largest free park—and was dedicated by Field's Band of 100 men. Other than the Lyric, the city's largest free park—and was dedicated by Field's Band of 100 men.

PORTLAND, ORE.

The San Francisco Opera Company—Melodrama at the Lyric and Star—Notes.

The summer engagement of the San Francisco Opera co. closes June 30 at the Mayanum with the present week's bill, When Johnnie Comes Marching Home. The offering was one of the best presented by this justly popular co. The casting of Arthur O'Connell greatly strengthened the co. Miss Hammi never before sang in such fine voice. Teddy Webb had a role that fitted him exactly, and Maude Reilly was a very good one.

The Providence Opera House was reopened 1-6 for a special engagement of the Malcolm Williams co. in La Du Barry. Mr. Williams and Florence Reed are favorites with Providence theatregoers and they were exceedingly received. The opening audience was large and very enthusiastic.

PROVIDENCE.

The Albee Company Scores in a Comedy—Opera House Reopened—Gossip.

The week 1-6 at Keith's was one of laughter, with his hilarious Honeyman as the offering by the Albee Stock co. The farce was very funny and Mr. Honeyman was exceedingly well played. The Albee co. is a very good one, and is a very good one. The characters are practically the same as in the first season, and the production is a very good one.

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NEWARK.

Boccaccio Successfully Revived—A New Hyde and Behman Manager—Gossip.

The Albee Opera co. presented Boccaccio 1-6 at the Olympic Park. Greta Halsey assumed the role of Boccaccio, Howard Chambers was the Leonetta, and the other characters were very well played. The Albee co. is a very good one, and is a very good one. The characters are practically the same as in the first season, and the production is a very good one.

The Albee Opera co. presented Boccaccio 1-6 at the Olympic Park. Greta Halsey assumed the role of Boccaccio, Howard Chambers was the Leonetta, and the other characters were very well played. The Albee co. is a very good one, and is a very good one. The characters are practically the same as in the first season, and the production is a very good one.

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DETROIT.

Vaughan Glaser Closes a Successful Engagement—Valerie Bergere—Notes.

Vaughan Glaser and his stock co. closed the season at the Lyceum week of 1, with Prince Karl. The co. was engaged for an eight week season, but met with such an enormous success that the season was extended two weeks, and until the hot weather began to drive Detroiters to their river and parks for amusement, the Glaser co. played to capacity.

ST. PAUL.

Warm Weather Closes Many Theatres—The Summer Stock Company a Success—Personal Hits.

The Summer Stock co. at the Metropolitan was greeted with very large audiences the past two weeks, and well they deserve the patronage, for they are pleasing every one and are making a host of friends.

BUFFALO.

Mildred Holland—Jessie Bonstelle in The Love Route—Notes.

The Love Route was presented in a very capable manner at the Star week 1 by the Jessie Bonstelle Stock co. All of the cast acquitted themselves creditably, but a word of praise is due Leon J. Arm.

THE VAUDEVILLE STAGE

THE MODEL CONTRACT.

COMPREHENSIVE FORM ARRANGED BY MR. ASKWITH FOR THE GUIDANCE OF MANAGERS.

The Document Contains Clauses Dealing with All Important Matters—Penalties for Breaches of the Barring Clause—Rules and Regulations Are Strict but Just.

George Ranken Askwith, the arbitrator in the dispute between the managers and artists of Great Britain, embodied in his award a model form of contract. The document, with Mr. Askwith's preface, is as follows:

Whereas attention has been called to differences which have arisen or may arise from the terms and conditions hitherto used in certain contracts, and request has been made that a contract for ordinary use by theatres of various kinds in London and the Provinces should be drafted in order that uniformity should be as far as practicable obtained, and that difficulties and discrepancies should be avoided, and that the said contract should form a model for future contracts between managers and artists, with such proper alterations and additions as may be suitable for particular localities or circumstances, I hereby append the following form of contract drafted with the above purpose and object for the use and guidance of managers and artists:

Form of Contract.

AN AGREEMENT made this day of 1907, BETWEEN hereinafter called the management and hereinafter called the artist, of the one part, and the other part, witnesseth that the management hereby engages the artist and he artist accepts an engagement to appear as (or in his usual entertainment) every at the theatre and from the dates for the periods and at the salaries stated in the first schedule hereto subject to the said theatre being in the occupancy and possession of the management and upon and subject to the underwritten conditions:

1. The word "artist" shall when more than one is included in the performance include the plural.
2. The artist agrees to appear at any matinee required by the management and shall be paid at the rate of one-seventh of the weekly salary in one show a night house and one-twelfth in two shows a night house for each matinee.
3. Where this contract relates to a partnership, troupe or other artist, the artist shall at the time when the contract is signed furnish the management in writing with such names as the management may require and shall not substitute a performer for a person so named without the written consent of the management.

4. The artist may be transferred during the whole or any part of the engagement (not less than one week) to any other theatre owned or controlled by or associated with the management, with the consent of the artist, such consent not to be unreasonably withheld. If such transfer is made in the Province reasonable expenses shall be allowed.
5. Barring Clause. Upon breach of (any of) the barring clause the artist shall pay to the management as liquidated damages one week's salary for each breach thereof, but nothing in this clause shall affect the right of the management to apply for an injunction to restrain the artist from performing or rehearsing in breach of the said clause nor the right to determine the contract.

6. The artist shall not infringe any copyright patent or other proprietary rights of third parties, and in the event of infringement shall be liable for and on demand of the management of all damages, penalties and costs incurred by the management.
7. The artist shall not give or permit to be given any colorable imitation or version of his performance within the radius or time prescribed by the barring clause.

8. In case the artist shall, except through illness, certified as hereinafter provided, or accident proved to the satisfaction of the management, fail to perform at any performance or for days upon which the management as, and for liquidated damages, a sum equal to the sum which the artist would have received for such performance, in addition to costs and expenses incurred by the management through the default of the artist.

9. When the management own or control two theatres in any provincial town, the artist shall act as deputy in cases of emergency upon request, and be paid at the rate of
10. The artist undertakes that his performance shall not be dangerous to the artists, audience or stage employees. If any accident or injury results from the performance of the artist, the artist shall pay for any loss, damage or costs incurred by the management.

11. The management shall not be liable to the artist for any loss, damage or injury to the artist's person or property during, or in connection with, the engagement, unless caused by the negligence of the management.
12. The artist shall not assign, mortgage or charge his salary, nor permit the same to be taken in execution. No salary shall be paid for days upon which the theatre is closed by reason of national mourning, war, epidemic, strikes, lockouts, disputes with employers, or order of the licensing or any public authority. No salary shall be paid for any performance at which an artist may not appear through illness or his own default, nor provided that two months' previous notice has been given to the artist for days upon which the theatre is closed for alterations, decorations, repairs or any cause, which the management may reasonably consider adequate.

13. The artist agrees to observe and carry out conditions and regulations imposed by statute, the London County Council, or other public authority, and to comply with the requirements of any public authority that scenery and properties used by the artist shall be non-flammable. All flammable material brought into the theatre by the artist may be required to be made non-flammable by him, or at his expense, by the management.
14. The artist declares that at the time of signing this contract he is under no engagement with any other management that can preclude him from fulfilling the engagements shown herein, and that he has not concealed any change of professional name or description.

15. The rules and regulations subjoined shall be read and construed as forming part of this contract, and the artist agrees to abide by all regulations which may from time to time be made by the management for the good and orderly conduct or special requirements of their theatre, provided that the rules shall have been served on or brought to the notice of the artist.

16. Upon the breach by the artist of any of the terms and conditions in this contract, or of Rules 1 to 15, the management, without prejudice to other remedies, and in addition to rights given under the terms and conditions aforesaid, or the rules may forthwith determine this contract, and the artist shall have no claim upon them for salary (other than a proportion for performances played), expenses, costs or otherwise.

The same provision shall apply upon breach by any member of a troupe or company if not remedied after complaint by the management.
17. Any notice under this contract may be served upon the artist by posting the same to his last known address, or to the agent or at any theatre in the manner specified in Rule 11.
18. The management may, by notice in writing to be given before the termination of this engagement, re-engage the artist once subject to any engagements existing at the date hereof, to appear at any of the theatres herein mentioned for a like period not exceeding weeks, to commence not later than eighteen months subsequent to the date of the notice, and the artist shall, if so required, perform accordingly upon the same terms as in this contract.

19. If the artist's performance is contrary to law or is objected to by any licensing or other public authority, this contract may be canceled by the management.
20. If the management be threatened with legal proceedings in respect thereto the contract may be canceled unless the artist forthwith provides indemnity to the satisfaction of the management.

21. Matter for billing, programmes, and advertisement, and the words of all songs must be sent to at days before opening.

SCHEDULE.
Week at commencing at the salary of per week.

Rules and Regulations.

1. The artist shall attend rehearsals if required at the places and times notified by the management.

ALICE JOHNSON.



Alice Johnson is appearing this week at Keith and Proctor's Twenty-third Street Theatre in Richard Warner's one-act play, *The Nightingale*, note of which has been made in *THE MIRROR*. Miss Johnson was to have played an engagement at Keith and Proctor's Fifty-eighth Street Theatre last week, but owing to the sudden determination of the management to close the house on account of the warm weather, she was transferred to Keith's Philadelphia house. On Sunday evening she was one of the special features at the 125th Street Theatre. Miss Johnson is a very talented and attractive actress. The above portrait of Miss Johnson, through one of the errors that are inevitable at times in the best regulated newspaper office, was published last week as that of Ethel Johnson.

2. The artist shall be present in the theatre not less than five minutes before.

The artist may be put on ten minutes later than the specified time and if required must do the whole of his performance. The management may vary the times specified for appearance at their discretion on or before Friday in the week previous to the performance, but not later, unless the time can be varied without unreasonable interference with times at any other theatre.

3. In the event of an artist being unable to perform through illness, a medical certificate must be sent immediately to the management at the theatre setting forth the nature of the illness and that the artist is unable to appear. If the artist is prevented by illness or from any cause whatever from performing on the first night or for three consecutive nights the engagement may either be determined or be treated as postponed to such date as the management decide, subject to engagements entered into by the artist.

4. The artist giving expression to any redundancy or words having a double meaning or using any objectionable gesture when on the stage shall be liable to instant dismissal, and if dismissed shall forfeit the salary for the current week. Any question under this clause to be decided by the management, whose decision shall be final and binding on the artist.

5. Any artist being in the theatre in a state of intoxication may be fined one week's salary or dismissed.
6. Artists shall not address the audience except in the regular course of the performance nor interfere in any manner with other artists or employees nor go into the front of the house without permission.

7. Singers shall, if required, sing at least three songs at each performance. The management may prohibit the whole or any part of the performance which they consider unsuitable or displeasing to the audience, and in the case of songs may require a song to be forwarded for approval days before a song is to be sung, and no variation will be permitted from words as approved.

The artist agrees to produce now or revert to any old song, sketch or business on the reasonable request of the management, and to provide suitable dresses and properties.
8. Artists must respond to encores or not, as the management shall reasonably direct.

9. No naked lights shall be carried or matches used, nor any lighting apparatus interfered with by the artist. Artists shall not bring into the theatre combustible or explosive material without the written permission of the management.
10. Smoking is strictly prohibited in dressing rooms or anywhere in proximity to the stage.

11. The artist shall be introduced by the hall porter with his address, and while performing at any theatre shall be sufficiently served if sent to such address, or if no address is furnished, by deposit in the place for deposit of letters at the theatre.
12. The management shall have the sole right to determine the position of the artist's name, the title and nature of the type, and the description of the turn on bills, programmes and advertisements.

13. No person not employed at the theatre shall go behind the scenes without permission.
14. Artists shall not respond to encores or not, as the management shall reasonably direct.

15. No naked lights shall be carried or matches used, nor any lighting apparatus interfered with by the artist. Artists shall not bring into the theatre combustible or explosive material without the written permission of the management.
16. Smoking is strictly prohibited in dressing rooms or anywhere in proximity to the stage.

17. The artist shall be introduced by the hall porter with his address, and while performing at any theatre shall be sufficiently served if sent to such address, or if no address is furnished, by deposit in the place for deposit of letters at the theatre.
18. The management shall have the sole right to determine the position of the artist's name, the title and nature of the type, and the description of the turn on bills, programmes and advertisements.

19. No person not employed at the theatre shall go behind the scenes without permission.
20. Artists shall not respond to encores or not, as the management shall reasonably direct.

Mr. Askwith in his award also goes fully into the details of the grievances of musicians, stage hands and other employees. His decision regulates their hours of work, wages, pay for overtime and the duties that are to be expected of them. As was stated in last week's *MIRROR*, July 14, and all people interested are bound to abide by its provisions.

K. AND P.'S 125TH STREET.

At H. Weston and Company Are Clever—Henri French and Others Please.

At H. Weston and company carried off the laughing honors with the extremely diverting skit, *The New Reporter*, written by Henri Allen. The piece is all snap and ginger from first to finish, and an extraordinary amount of good, lively business is introduced. Mr. Weston is alive all the time, and has the good fortune to be surrounded by a highly competent company, of which Irene Young is easily the chief member. She has a grace and dash altogether charming and does much to make the entertainment enjoyable. Beattie Little, John S. King and C. C. Van are the others. The Great Henri French did little mimicry, some acting, some slight-of-hand tricks, offered an illusion, juggled and several others. He shows great versatility and much talent in the various sections of his all-embracing act. Rube Welch and Kittle Francis, assisted by the Misses Coyle, Dyer and Beatrice, appeared in *The Flip Mr. Flop*, which contains a lot of rough comedy, but which seemed to be very much to the taste of the Harlemites. Nora Kelly, billed as "the Girl from Dublin," sang several songs. Le Clair and Bowen offered an act resembling that of Collins and Hart, the semi-invisible wire enabling them to accomplish seemingly impossible acrobatic feats. The Young American Quintette sang quite well, and the motion picture closed the bill as usual. New sketches were offered by Paul McAllister and Agnes Scott, and reviews of both will be found in another column.

TWENTY-THIRD STREET.

Eva Tanguay's Second Successful Week—Gillingwater's Amusing Skit.

Eva Tanguay, re-engaged for a second week, a most unusual occurrence at this house, again demonstrated the fact that she is a soubrette quite out of the ordinary run. An odd little bit of business was introduced after Miss Tanguay's turn that gave the audience a chance to show their regard for her. The picture screen was lowered and the following question was thrown upon it: "Who is your favorite?" Then followed the names of Vesta Victoria, Alice Lloyd and Eva Tanguay, and the applause that followed the displaying of the little Yankee comedienne's name left no shadow of doubt as to the choice of the spectators. Claude Gillingwater, the elongated comedian, made a hit in *The Wrong Man*, assisted by a competent company. Bobby North entertained with bright parodies. Herbert Brooks offered good card tricks, and his inexplicable trunk mystery. Willie Belstein, the boy wonder at the piano, played popular and classical selections to the delight of those who admire precocity. Carlotta looped the loop with ease and grace, and the Baldens made good "openers" with a fine acrobatic dance. The pictures were unusually interesting. Wilbur Mack's turn is mentioned elsewhere.

K. AND P.'S UNION SQUARE.

Rose De Haven Sextette—Phil and Nettie Peters and Leah Russell Score.

Comedy was the watchword last week, and a fine bill for warm weather proved most attractive. Chief among the funmakers were Phil and Nettie Peters, whose bunch of nonsense was thoroughly enjoyed. The Rose De Haven Sextette sang and danced prettily and were given several recalls. Beatrice McKenzie, Walter Shannon and company provided good entertainment in *A Shine Filtration*. Leah Russell impersonated a Hebrew woman of the tenements with very happy results, and her songs met with marked favor. Cliff Gordon was on late, but held his audience with a stump speech in which the English language received many hard knocks. The Elton-Polo Troupe did some splendid acrobatic tricks. Johnnie Le Fèvre and Frankie St. John were favorites from start to finish and their extremely neat and pleasing act was one of the best liked numbers on the bill. Eddie Mack, Jack Goldie and Sam Burns made up as bellboys, offered a lively turn, and Diamond and Beulah scored with songs illustrated with motion pictures. Others were Kimball and Lewis, grapples; Ione MacClouth, balladist, and Tanna, Japanese juggler. The music at this house under Emil Katzenstein's direction continues to be exceptionally good.

HAMMERSTEIN'S PARADISE GARDENS.

La Belle Blanche Has Good Imitations—The Pianophiends Make a Big Hit.

La Belle Blanche is a courageous young woman, for it takes more than ordinary confidence and unusual ability to make an act of the kind she does entertaining to a roof audience. The fresh air, when there is any stirring in New York, has a way of carrying the voice uptown, downtown, or across town, as soon as it gets over the footlights, and it is therefore all the more creditable to Miss Blanche that she was able to make an excellent impression. She gave lifelike imitations of well-known players, introducing them in an original way that speaks well for her intelligence. The Pianophiends, a collection of young men and women who play pianos, sing, dance and make merry generally, were enthusiastically received, and the climax of their act brought down the house. They introduced a new song called "On the Merry-Go-Round," that has a swing to it that is bound to bring it into popularity. The others on the bill are more or less permanent, and they included That Quartette, Collins and Hart, Rice and Provost, the Willie Pantzer Troupe, Geo Edwards' School Boys and Girls, Barnold's Dog and Pony Circus, Thomas and Payne, the Four Musical Avolons, and Lind.

METROPOLIS ROOF GARDEN

Cool Bronx Resort Opens for the Season—Fair Summer Bill.

Hurtig and Seamon's Metropolis Roof-Garden, which is over the Metropolis Theatre in the Bronx, was opened for the season last week. A number of changes and improvements have been made since last year, and the resort presented a bright and attractive appearance. The bill contained no headliners, was evidently arranged so that it would not interfere with any pleasant conversation that might be going on among the roof-gardeners. Anna Chandler was probably the best of the lot, as she gave enjoyable imitations of Fay Templeton, Ethel Lovey, and Anna Held. Minerva Vano, a female rival of Houdini, allowed herself to be handcuffed and straitjacketed, and made her escape with ease and dispatch. Miss Vano did not trust herself to speak, and the announcing was done by one of those queer "lecturers" that are a hindrance to a help to an act. The Doria Opera Trio sang well, winding up with a scene from Faust. Others in the bill were Friend and Downing, rather clever conversationalists; the Weston Sisters, Maceo and Fox, Reed and Matland, and Hills and Wilson. The orchestra worked hard and often, so that the entertainment was stretched well toward midnight.

ALHAMBRA.

The Roof-Garden Opens with a Boom—Good Bill Pleases.

The new roof-garden on top of this theatre was opened for the first time last week. It was described in a recent issue of *THE MIRROR*, and it is only necessary to add that the opening was a huge success from every point of view. The people of Harlem have been longing for a place of amusement of this kind, where they can enjoy a good performance and get whatever breeze is stirring in the neighborhood. Harlem is a very long way from Coney Island and the other shore resorts, and any manager who helps to make the time pass pleasantly for those who live above 110th Street is a public benefactor. The roof was crowded every night and its attractiveness caused a great deal of favorable comment. The bill was headed by the Pony Ballet, who quickly danced themselves into favor. With the exception of Bert Earl, who is mentioned elsewhere, the other acts are well known. They included the Bounding Gordons, the Exposition Four, the Sunny South, Peter Donald and Meta Carson, Brenham and Miller, the Ellis-Novlin Troupe, and Cremation. The matinee was given in the theatre.

PASTOR'S.

Kelly and Kent, Dorothy Kenton, Arnot and Gunn, the Great Christy and Others.

James F. Kelly and Annie M. Kent have the sort of an act that the regular patrons of Pastor's like. It is breezy, offhand and entertaining, and Mr. Kelly has a way of delivering his lines that hardly ever fails to stir a responsive chord.

EUGENIE FOUGERE COMING OVER.



Photo by Rudlinger, Paris.

Eugenie Fougere, the famous French music hall singer, has been secured by cable for an engagement of several weeks at Hammerstein's Paradise Gardens, beginning July 15. She has not played in New York since she appeared at Koster and Bial's about ten years ago, when her act created something of a sensation. She will have some new songs, and of course her costumes will be the very latest creations of the Parisian dressmakers.

The skit in its entirety made a hit and the encore was especially relished. As a special feature Dorothy Kenton proved a good card. She plays the banjo with a snap and quickness that would do credit to a veteran. A sketch that is natural and artistic is Regan's Luck, presented by Louise Arnot and Tom Gunn. It is true to life and is acted in just the right way. The Great Christy, a comedy juggler, offered an act modeled somewhat after the one that Charles Z. Aldrich used to do. In fact, the Great Christy used one or two of the props that Aldrich (who was never billed as "great") used to employ. Louise Willis assisted Mr. Christy and contributed a little dance. Earl Goforth and Belle Doyle offered a "comedy interlude" called All Right, and the name fitted the act pretty well. Reed and Hadley, in *The Automatic Soldier* and the Military Maid, were well received. Others were: Granville and Mack; Kane, the ventriloquist; Zano, magician; Sadie O'Neil, serio-comic, and the vlograph. John Freeman and company and Frank Dunn are reviewed in another column.

"NIKE" BERNARD LEAVES PASTOR'S.

"Mike" Bernard, the pianist, who has been more or less of a fixture at Tony Pastor's Theatre for several years past, has gone to Chicago. He was not disposed to talk of his future plans before he left, except that he threw out a few hints to the effect that he expects to open a place of his own in the Windy City. Whether it will be a theatre, a restaurant or a concert hall Bernard refused to say, but his old friends will find him established somewhere near the center of activity with his deft fingers over the keyboard of a piano. Bernard is one of the few pianists who are able to give material assistance to an act that needs music to help it out. He has earned the gratitude of many a performer by coming in at just the right time with a few notes that helped to emphasize the point of a joke or to strengthen a bit of business. His place was taken last week by Burt Green, who is fully as good as Bernard as an aid to embarrassed actors, and moreover has many distinct qualities of his own. Mr. Green will have to leave soon, as he is going into the regular acting business at the end of July, and Mr. Pastor is now seeking a pianist who can fill the bill to the satisfaction of the patrons, who are used to good playing.

GEORGE HANLON CELEBRATES.

George Hanlon, the veteran pantomime, gave a reception and dinner on July 4 at his home in honor of the seventieth anniversary of his debut on the stage. Mr. Hanlon was born in 1836, and when he was two years old was carried on the stage in a play called *Holla*. Mr. Hanlon is still as hale and hearty as many men less than half his age, and is devoting his attention to promoting the interests of his son, George Hanlon, Jr., who is to make a professional production in vaudeville next season under the watchful eye of his parent, who for the past twenty-seven years has been very prominent in amusement circles in this country. At the dinner Mr. Hanlon gave reminiscences, and the guests enjoyed his relation of many interesting incidents in his long and very eventful life.

SMOKING ON THE STAGE.

Now that the London County Council has placed its ban upon living statuary, the members have started in to look for other stage matters that need adjustment. The Theatre Committee has been asked to prevent the evil influence that is supposed to be exerted by the smoking of cigarettes by actresses while giving their performances at music halls. One of the members saw Kitty Gordon puffing on a cigarette while singing a song at the Pavilion, and when he expressed his views on the subject his fellow mollycoddles promised to give the matter due and proper consideration. Miss Gordon is trembling in anticipation of the verdict.

AMERICAN GIRLS IN PARIS.

The Rumerald Sisters opened at the Marigny in Paris in June, and were so successful that the management of the Printemps on the Boulevard Boulogne engaged them for the entire month of July. After this engagement they will go to Vienna to play for six weeks. This will carry them into the middle of September. During the Fall they will probably play in other Continental cities, and will extend their stay in Europe for several months.

AT LAW OVER SOBER SUE.

Lawrence J. Cartwright last week began an action in court to prove his right to the services of Sober Sue, the colored girl who cannot laugh, and who has been on exhibition at Hammerstein's Paradise Gardens for the past two weeks. Mr. Cartwright alleges that on March 15 he entered into an agreement with Sober Sue, who in private life is known as Susan Kelly, by which he was to have the exclusive control of her services for two years.

NEW VAUDEVILLE ACTS.

NOVELTIES NOT AS NUMEROUS AS USUAL IN THE NEW YORK HOUSES.

Agnes Scott, Paul McAllister, Frank Dunn, Bert Earl, and John Freeman and Company Try Their Luck with More or Less Success.

Following are new acts and sketches offered for the judgment of managers and the patrons of various vaudeville theatres:

Comedy and Sentiment.

The vehicle used by Paul McAllister for his fourth week at Keith and Proctor's 125th Street was written by Herbert Hall Winslow, and is entitled *German Lessons*. There is not a great deal of originality displayed in the writing of the sketch, but the leading role has been handled with a little more warmth and feeling by Mr. McAllister the sketch might have attained a greater degree of success. Mr. McAllister should not forget that his audience has accustomed him to a favorite, and that they are prone to accept his work as par excellence on all occasions. Under such conditions the actor is liable to become lax in his work and fail to give proper study to the character he is playing, and in this Mr. McAllister is no exception to the general rule. The plot of this little sketch tells the story of a German nobleman who has been banished from his native country by an irate father because of his failure to marry the girl his parents had picked out for him. In giving German lessons as a means of securing his livelihood he falls in love with the young woman who is his only pupil. His failure as an operatic composer and his inability to make enough money by his teaching to enable him to tell the young woman of his love for her, drive him to despair. At the critical moment he receives word of the death of his father, and the curtain finds the young people happy in each other's arms. Anna Johnston and James Travers proved a capable supporting company.

An Italian Character Sketch.

Agnes Scott, for a long time one of the Harlow Proctor stock favorites, presented a new sketch written by herself, entitled *The Red, Red Rose* at Keith and Proctor's 125th Street Theatre. There is a very slight plot, which, however, allows full play for the unfolding of a capital bit of character drawing, that of a little Italian girl, who plays the organ and dances, in order to secure enough money to keep the soul and body of her little crippled brother together. She has fallen in love with a certain young artist and pretends an accident in front of his studio that she may be near him and talk with him if only for a few moments.

The artist brings her to his studio, and a delightful bit of by play, now humorous, now pathetic, ensues. She finally leaves him, her wishes gratified, but with her love grown stronger and even more hopeless. Miss Scott's Italian characterization was delightful and she proved both versatile and capable in her swift changes from comedy to pathos. Harry English, who played the artist, was remarkably good and did much to help Miss Scott to feel easy in her role. A very appreciative audience enthusiastically applauded the work of both players.

A Foolish Farce.

John Freeman and company were among the newcomers at Pastor's, offering a farce called *How a Bellboy Won a Millionaire's Daughter*. In vaudeville it is customary to have the bellboy flirt with a subterfuge, and Mr. Freeman deserves credit for making a little change in the routine. Beyond this the act was not of much account. The millionaire's daughter enters, avowing her determination to commit suicide on account of having been kept waiting at the church for a bridegroom who came not. The bellboy dissuades her from her purpose and she decides to be happy with him. There are a few songs that help to pass the time. Mr. Freeman was assisted by Althea Brown and Elizabeth James.

Smart Banjo Playing.

Bert Earl, who comes from England, and who has enjoyed the distinction of having played before many crowned heads, made a good impression at the first real vaudeville appearance in the city of the Alhambra. He understands his instrument thoroughly, and in a way, can make it "speak." By a deft use of his fingers he imitates on the banjo a conversation between a "lad" who has stayed out very late and his wife, who has been sitting up for him. The humor of the idea caught on immediately, and Mr. Earl's success was assured. His regular selections were well played.

A Bit of Nonsense.

Willard Mack, assisted by Minthorne Worthley, offered at Keith and Proctor's Twenty-third Street a sketch called *The Bachelor and the Maid*. It is a hodge-podge of very familiar jokes, with a few songs and dances thrown in. Three songs composed by Mr. Mack are introduced. They are "When I Go Automobiling," "Mandy, I Love You," and "So I've Been Told." There are some bright spots in the act, and with several eliminations and the addition of better material should be a pleasing vehicle.

A Tramp Monologist.

Frank Dunn made his New York debut at Pastor's and put on a specialty in a tramp make-up that kept the audience in good humor for a quarter of an hour. There is nothing especially original about his line, but when he began to say things there was no question as to his success. As a liver-up in the early part of a bill he ought to be in demand.

A CO-OPERATIVE PRODUCTION.

A co-operative producing scheme recently announced by Paul D. Horne, general manager of the White City, of Chicago; E. R. Gregg, general manager of Luna Park, Pittsburgh, and Elwood Salisbury, general manager of Luna Park, Cleveland, is interesting. These men and others who will become associated with them, propose to produce a number of elaborate outdoor spectacles suitable for parks, fairs and exhibitions. The first of these spectacles, which is already under way, is entitled *Flowerland*. It will open at Luna Park, Pittsburgh, Monday, July 15. It is being prepared under the direction of Max F. Froster, of Cleveland, and combines novel features, elaborate costumes and startling effects. The plot tells of the romantic history of Ponce De Leon's search for the fountain of eternal youth. The specialties include a cobra dance by Madame Roe, the Quinlan Sisters, Rae Bates and Elizabeth Davidson, Jeannette Spencer, soprano, and an octette chorus of swinging girls, and a staircase dance performed by forty young women. *Flowerland* will be followed by a series of similar productions as rapidly as conditions seem to warrant. By the first of next season Horne, Gregg and Salisbury hope to enlarge their circuit to include many if not all of the prominent outdoor amusement places of the country. *Flowerland*, after two weeks at Pittsburgh, will open at the White City in Chicago, and after another two weeks there will go to Luna Park, Cleveland, thence to Louisville and other Southern cities.

FRANKLIN AND GREEN TO OPEN.

Arrangements have been completed for the first appearance of a team of Irene Franklin and Bert Green on July 29 at Long Branch, N. J. Quartette. Mr. Franklin will close with *The Orchid*, and Mr. Green will finish his temporary engagement at Pastor's in time to catch a train for the famous summer resort, where they start a long vaudeville season. The fact that Miss Franklin is now Mrs. Green is no longer a secret. The marriage took place in Jersey City on May 24.

KEITH WILL BUILD IN CLEVELAND.

B. F. Keith is so well pleased with the outlook in Cleveland that he has decided to build a new theatre in that city that will eclipse in magnificence and size the Keith houses in Boston and Philadelphia. This act is a welcome addition to the list of the Keiths' plans, and is admirably adapted for the use to which it will be put. The new theatre will have a seating capacity of 2,500 and will cost \$500,000. Work will be begun early in the fall and the building will be ready for use next spring. As Klaw and Erlanger have announced that they will present vaudeville at the Hippodrome in Cleveland, which is now being built and will have a seating capacity of about 5,000, it would seem that these Clevelanders who have a fancy for vaudeville will have plenty of opportunity to patronize that form of amusement. The present Keith's Theatre in Cleveland has a capacity of only 1,400. The vaudeville "war" in Cleveland may be renewed next week, as Klaw and Erlanger are said to be behind the plan to put on vaudeville bills at the Euclid Garden for two or three weeks, between the engagements of William Farnum and Vaughn Glaser.

FIVE-CENT VAUDEVILLE MAY GO.

In his quarterly report, filed with Mayor McClellan of Friday last, Police Commissioner Bingham strongly recommends the suppression of the five-cent vaudeville theatres that are so numerous throughout the city. Their elimination, the Commissioner declares, would be a prominent factor in the betterment of city conditions, and he earnestly expresses the hope that the Mayor will not be lenient in permitting the renewal of the licenses of these places. Some time ago the heads of the Fire, Health and Police departments held a conference regarding these resorts, and while no course was decided on, it was agreed that the city would be better off in every way without them. There are hundreds of thousands of dollars invested in the "theatres," which are located in stores, and the proprietors will make a stubborn resistance if they are threatened with extinction. The men interested have formed an association and will have able lawyers to fight their side of the case.

LAWYER MANAGES A CIRCUS.

A petition in bankruptcy was filed in Brooklyn several days ago against John D'Alma by James E. Armstrong, the boss truckman of the D'Alma Dog and Pony Circus, and former Assistant United States District Attorney Clifford W. Tappen was appointed ancillary receiver for this district of the assets of the organization. The circus, which is a one-ring affair, was playing on a lot in the Bronx when Mr. Tappen appeared on the scene to take charge. D'Alma and his assistants had a lot of fun with Mr. Tappen, explaining the duties of the manager of a circus, and when it dawned on the lawyer that he would have to find feed for the men and animals, and that the peanuts were roasted, that the lemon for the barrel of lemonade was on hand, and a hundred and one other things, he fled from the grounds, leaving the circus in the hands of an assistant. The trouble will probably be patched up and the inhabitants of Westchester County can look forward to the annual visit of the D'Alma aggregation with easy minds.

WILLIAMS AND WALKER WIN SUIT.

Judge Hough, in the United States Supreme Court last week signed an order formally ending the partnership existing between Melville E. Raymond and Williams and Walker, and enjoined the former from interfering with the business of the comedians. Henry Melville has been appointed as master to pass upon the claims that may be filed against the firm. Several months ago after Williams and Walker had placed their affairs in Raymond's hands, the manager got into financial difficulties and his business was placed in the hands of a receiver. J. D. Barton was the receiver in charge of Williams and Walker's company during the past season, and though his report shows that the attraction did a gross business of \$20,000 a month, the expenses absorbed the profits. It is probable that the dusky comedians will hereafter do their own managing.

JOSEPHINE SABEL HOME AGAIN.

Josephine Sabel, accompanied by her husband, David Sabel, arrived in New York on Saturday last on the *Kaiser Wilhelm*. Miss Sabel has had a remarkable tour since she left here last fall. She sang at a few places in Europe and then sailed for South Africa, where she created a sensation at Johannesburg, Cape Town and other cities. When she returned to Europe she played engagements at Paris, Berlin, Hamburg, Vienna, Milan and Monte Carlo. At Nice she did her specialty at the Casino Municipal, between the acts of the opera that was being sung there, a thing that had never happened before. Miss Sabel announces that she is home for good, and in spite of many alluring offers on the other side of the ocean will not wander very far from Broadway in the future.

MARGARET FEALY IN VAUDEVILLE.

Robert Gran announces that he is arranging to book Margaret Fealy in Alfred Sutro's Play, A. M. Maker of Men, which was presented at the Empire Theatre, New York, some time ago, with Margaret Fealy in the leading role. Mr. Gran is now booking a new act to be offered by Laura Burt and Harry Stanford, and a Roman playlet in which Montgomery Irving will make his reappearance in vaudeville.

MARTIN BECK SAILS.

Martin Beck sailed for Europe on July 2 on the *Kaiser Wilhelm der Grossherzog*. He will meet Morris Meyerfeld, Jr., and Percy G. Williams, and the three will return on the same steamer, sailing July 26. It is a safe guess that many important matters will be discussed during the voyage, and that some startling announcements will be made when the steamer with the three magnates lands here on Aug. 1.

THIS WEEK'S ATTRACTIONS.

PASTOR'S.—O'Brien and Buckley and company in A Bachelor's Apartment; William A. Inman and company in The Star-Gazer; Joseph F. Wilford, Harry Bond and company in The Battle of Bunco Hill; Ed Rogers and Alice Warren, W. J. Montgomery, Florence Moore and "Piano," Jewell's manikins, Lewis and Lemington; The Three Violets, Musical Huehn, Dracula, Mike Scott, Milo Sisters.

KEITH AND PROCTOR'S UNION SQUARE.—Mary Dupont and company, Viola De Costa and company, the Four Kianos, Nellie Rosebud and Gus Bruno, Howard and Howard, Sue Smith, Ziska and King, Almont and Dumont, Corbely and Connolly, Hamilton and Howlett, Francis Wood.

KEITH AND PROCTOR'S TWENTY-THIRD STREET.—Grace Cameron, Alice Johnson and company in The Nightingale; Pat Rooney and Marlon Bent, Martine, Gardner and Stoddart, Joe Morris, Diamond and Smith, Zarrow Trio.

KEITH AND PROCTOR'S 125TH STREET.—The Van Den Berg Opera company, in a condensed version of The Mikado; Ned Wayburn's novelty, The Enchanted Head; Searl and Violet Allen and company, Katie Rooney, Harry and Kate Jackson, the Vedmars.

ALHAMBRA.—Grace Van Studdiford, Dunsdin Troupe, Leona Thurber and her "Blackberries," Robby North, Tobin Sisters, Bartholdy's cockatoo, Frank Whitman, Avon Comedy Four, the Moores.

HAMMERSTEIN'S PARADISE GARDENS.—The Pianophiend, Lind, Willie Pantier Troupe, That Quartette, La Belle Blanche, Gus Edwards' School Boys and Girls, Collins and Hart, Rico and Prevost, the Four Aces.

METROPOLE ROOF-GARDENS.—Minerva Coverdale, Max Witt's Singing Calliope, McBride and Goodrich, Smith and Baker, Althea Twiss, Collins and La Belle, Dale and Bond, Kalinowski Brothers.

GAWAIN ON THE AWARD.

"THE MIRROR'S" LONDON CORRESPONDENT DISCUSSES THE DOCUMENT.

Award Appears to Please the Majority—Some V. A. F.'s Not Satisfied—Musicians Are Disappointed—To Boycott Those Who Do Not Abide by the Decision—The Whole Question.

Gawain writes THE MIRROR on the subject of the award as follows: As to variety or vaudeville matters I have to report that the long awaited arbitrator's award is now being attacked by all sorts of artists, musicians, etc., who in my opinion ought to be pretty well satisfied with the provisions it makes. If any people have grounds for complaint it is, perhaps, the musicians, whose minimum salary has come out rather lower than might have been expected. Even these, however, are far better treated than before, and in all the other clauses I venture to think that Arbitrator Askwith has done his awarding justly and fairly. It was, of course, to be expected that some of the more socialistic agitators of the Variety Artists' Federation would be dissatisfied at some (or all) of the award's provisions. As Minton reads, I have never really thoroughly agreed with these wilder V. A. F. members, though I have certainly more than any other London journalist continually fought for the removal of the artists' grievances. These grievances, I hold, are to a large extent now removed. But though I do not always agree, or see eye to eye with the more mutinous members of the V. A. F., I do think that the action of the said V. A. F., who a few days ago ejected from its officials Frank Gerald and Harry Mountford who worked day and night, loyally and well meaningly, if not always too wisely, is an action marked by what old King Lear called that marble heart fenn—namely, ingratitude.

I am glad to add that for the most part the managers and the artists have agreed to abide by the award, and I am still gladder to state that each side has respectively resolved to boycott all non-abiders. As regards the V. A. F. itself, however, I am sorry to say that there are indications of more dissensions and disruptions, owing to interminable envious and jealousies. I shall not be surprised if the V. A. F. should anon emulate Israel of old and "become two bands," if not more.

The V. A. F.'s grand fête at the Crystal Palace on Thursday was indeed a mammoth affair, made up of concerts and side shows of all kinds. During the hours I spent there I saw many excellent turns. The foremost Gerald and Mountford (together with Gerald's successor, Monte Bailey) all worked well for the good of the cause and to swell the funds, which are to be given to music hall charities. Marie Lloyd, Arthur Roberts, Joe Elvin, Evie Greene, Robert Ganthony, Charles Coburn, Horace Goldin, Hymack the quick-changer, Lil Hawthorne, and many other English and American stage favorites worked like Trojans throughout the day and night. To judge from the universal peace around, one would never have believed that there had ever been any music hall war at all.

By way of a tag to these variety news I may mention that three noted American vaudeville artists are just now going very strong in London—namely, E. G. Knowles, the rollicking raconteur, and Clarice Vance, the really remarkable coon singer, both at the Palace, and another clever coon singer—namely, Clara Alexander, at the Empire, in Leicester Square.

OPENING DATES ANNOUNCED.

The opening dates of the theatres in four of the big cities in which "advanced vaudeville" will be presented by Klaw and Erlanger have been announced. The first to open will be the New York Theatre, which will begin operations on Aug. 26, after having been remodeled and beautified. The Tremont in Boston and the new Forrest Theatre in Philadelphia will open Sept. 2, and the Auditorium, Chicago, on Oct. 15. A large apron will be built in front of the stage of the Auditorium so that the performers may themselves be heard by the 4,500 people who will be in the seats if the house plays to capacity. A new seating arrangement in the Tremont will make the capacity about 2,000, and the Forrest will hold 2,500 people seated.

MORRIS WILL BE BUSY.

The William Morris Amusement Company, that was incorporated in Albany recently with a capital of \$500,000, will engage in the vaudeville business on a large scale. Plans are under way for the operation of nearly a dozen theatres, and a number of traveling companies will be organized that will be kept together for several weeks at a time. It is said to be Morris' intention to invade towns in which the repertoire companies formerly held full sway, and to accustom the people to the new form of entertainment by putting on good average bills. These ventures will be in addition to the big task of booking all the attractions for the Klaw and Erlanger houses.

EVA TANGUAY II.

At half past two on Friday afternoon last Harry Leonhart, manager of Keith and Proctor's Twenty-third Street Theatre, received a message from Eva Tanguay's physician to the effect that Miss Tanguay had contracted a severe cold, and would have to rest for the remainder of the week. Mr. Leonhart started messengers running in every direction and also used the long distance telephone in an effort to secure someone to take Miss Tanguay's place. He finally located Mary Ann Brown, the mimic, at Oyster Bay, and she consented to come to town and deputize for Miss Tanguay for the rest of her engagement.

T. Q. SEABROOKE AGAIN.

Thomas Q. Seabrooke is preparing to go into vaudeville once more. A few days ago he purchased a sketch by Richard Warner called *Room and Bath*, in which there are three characters. Mr. Seabrooke's part is farcical, and there is a leading female role and a German dialect part. The fun that is contained in the development revolves around a bathtub that occupies the center of the stage.

VAUDEVILLE JOTTINGS.

Will Feuerman, a trapeze performer, was badly injured at Salisbury, N. C., on July 4. He climbed a forty-foot pole, and stood on his hand on the top of it. He lost his balance and fell to the ground, landing on his head. He was removed to the hospital in a critical condition.

Mignon Archer, a real society girl from the South, was booked to make her debut at the Majestic Theatre, Chicago, yesterday, in a one-act play, called *Miss Civilization*, by Richard Harding Davis.

Robert Van Alstyne, composer of many popular songs, was married on June 28, at Kenosha, Wis., to Muriel Caroline Church, a lyric entertainer.

Harry Von Tilzer, of popular music fame, returned from Europe on July 3, on the "Kaiser Wilhelm II."

One of the Yiddish subverters playing at the music hall located at 223 Clinton Street, refused to sing an extra song to oblige the manager one evening last week, and when she was discharged the Hebrew Actors' Union ordered a strike, and all hands walked out.

The Police of 1907, which opened last evening at the Jardin de Paris, was given its first production on July 1, at the Savoy Theatre, Atlantic City.

Sylvain, cyclone extraordinaire; Karno's co. in *A Night in an English Manor Hall*; Alfred G. Jones' Dancing Dolls; Forrest and his band; and the five pictures and stunts.

Yvette Guilbert on July 1, sang her new song, *Le vent qui vient de l'Est*, in the first of a series of new repertoire of plays.

One of the monkeys on Hammerstein's roof got loose on Friday evening, and when the electrician wasn't looking did some damage to the wiring, which was then placed in the roof-garden into some bushes in fifteen minutes.

Joe Myra, "Buster," "Jingles," and the other five-ton are enjoying a well earned rest at the home of Perry, Okla. They intend to resume work in August, and their dates for that month are still open.

An illustrated book, under the title of *The Story of the Circus*, was published on June 10, covering the information that he and his wife, Josephine, were on their way to all engagements in South Africa. The book is a return to America until late in the fall.

Mrs. Beth P. Hetherington, of Altoona, Pa., visited the Jardin de Paris on Friday evening last, and left her purse, containing \$200 and a steamer ticket for Europe on a vessel that sailed on Saturday. The patron on observing the woman's distress, called the waiter, whose name is Edward, who was sitting at the table, and the police station. When he was searched the purse was found in his pocket and was stuffed into one of his socks.

Charles Stevens, who has managed the Academy of Music in Buffalo for several years, has resigned and will devote his time to his book and summer park interests. John C. Peebles, who has been manager of the Tack for two years, will be the new manager at the Academy.

Lee J. Kellam has just finished eight weeks of vaudeville time in the West, and opened at the National Vaudeville Circuit from Chicago July 1, in his new singing and talking act, *Topics of the Times*.

The suit of Broadhurst and Currie against Ned Willis was tried last week in Pittsburgh. Willis had to bring a high priced lawyer and several witnesses from New York. The decision will be handed down in a few days.

There is no more vaudeville in Waterbury, Conn., and the town is quiet once more. Leon Krieger, of Providence, started a few weeks ago to give performances at the Auditorium, and immediately Pol's was responded, and the opposition was strenuous. The warm weather made business impossible, and both houses are now dark.

Della Fox will appear on July 22 at the Alhambra in a new act, written especially for her.

A receiver will have charge of the affairs of the New York Vaudeville Contracting Company, in which many vaudeville acts are interested, and which has been in a somewhat chaotic state for some weeks past.

Burt Earle, who came to America direct from a six months' engagement at the London Empire, appeared last week at the Alhambra with success.

W. J. Steinmann, who draws comical for a New York newspaper, is spending his two weeks' vacation traveling with Barrow and Bailey's Circus.

The June number of the *Courier's* *Mandarin* contains the continuation of *Headlines of a History of the European notes, handout secrets, tricks for amateurs and miscellaneous items of interest from all over the world*.

The fuse of a motion picture lamp used at the Chicago Opera House blew out on June 28, causing a good deal of excitement. The operator was slightly burned, but no one else was injured.

Tom Nawa captured a baseball nine of vaudeville performers who played against the Ingersoll Park employees recently. The score was 11 to 10, in favor of the stage hands, though Nawa did his best to win with the actors.

Three Pittsburgh girls were made happy last week by winning prizes offered by Miss Jane for the best guesses as to the exact weight of the \$5,000 in gold coins paid to Miss Jane for her week's work. The coins weighed 17,350 grains, and the nearest guess that was within the \$25 prize was 17,375. There were 1,465 guesses.

The new West End Casino at Long Branch, N. J., was opened on July 5. During the performance there was an alarm of fire on the same block, but the audience was so deeply interested in the vaudeville performance that they showed no signs of panic.

President Amador, of President Dramaland, died on Friday last at the guest of William H. Reynolds, president of the Dramaland Co.

E. J. Donnellan has been appointed manager of the Sullivan-Cassidine houses in Vancouver, replacing Mr. Lorr. It is said that Panagiotis, the well-known Western manager, contemplates the establishment of a house in Vancouver.

Amman and Hartley have a new act called Mr. and Mrs. Jaw, that they presented for the first time at New Bedford, Mass., on July 1.

In spite of many rumors as to his proposed return to vaudeville, Joe Weber is making active preparations for next season at his home in a history of the artists engaged in *Bonnie Clayton*, whose unique dancing was a feature of the productions in the old Weber and Fields' days.

Among the improvements at the New York Theatre, which is being remodelled, are two large fans in the ceiling, which are being installed, and are intended to change the air in the auditorium every few seconds. It is expected that the fans will keep the house entirely free from smoke, even when the majority of the audience is puffing on cigars or cigarettes.

Robert Vernon, the husband of Nellie Hawthorne, is laid up at his home in Shrewsbury, with a fractured ankle. He met with an accident one day last week while attempting to load a trailer car in New York.

William L. Lykens began a suit last week in the Fourteenth District Municipal Court, against Eva Tanguay, for \$225, that he alleges to be due him for commissions on vaudeville engagements secured by him for the comedienne. Miss Tanguay asserts that she has paid Mr. Lykens all that is due him.

Edgar Walton, former actor, who came to the United States from Australia in 1878, is being searched for by detectives who are working for a lawyer who has received word that a relative has died in Australia, leaving Walton a large fortune.

Ira R. Berke, during the past season with Earl Burgess, met on an amateur entertainment at New Rochelle, Ind., June 28, which proved to be the success of the season, the house being packed to suffocation. Louis A. Berke took care of the front of the house, and hung out the A. R. G. sign before 7:30 P. M. John J. Murray, of the Murray-Mackay Co., and Arnolds and Burke, were guests of the Berkes, and witnessed the performance.

Clarice Vance, who enjoyed exceptional success at the Palace, London, with her quiet method of singing coon songs, is expected to arrive in New York July 10. Her husband, Mose Gumble, who landed a few days ago, will go down the bay to meet her.

The Military Octette will rest for a few days until new scenery can be provided. The wagon in which the outfit was on its way to Rockaway Beach last week, was run into by a car while crossing a bridge, and the scenery was destroyed by the water in the creek below. The instruments used by the octette were also submerged, but they were saved.

There was a big celebration in Boise, Idaho, on July 3, 4 and 5. Everything, including fireworks, music and vaudeville, was free, and the railroads gave special rates.

Edith Totten's new sketch, *Ahead of the Show*, will be tried at the Union Square Theatre on Wednesday, July 10, at 2 P. M., with John A. Boone as a country grocer, and Marie Louise Ayres as a female advance agent.

Willard Mack closed his season last week at Keith and Proctor's Twenty-third Street Theatre. He will rest for the summer, and will return to vaudeville next season, assisted by Minthorne Worthley.

Fannie Ferra, a clever monologist in herself, has joined Benjamin Chapin, as his principal support, in his sketch, *At the White House*.

Vaudeville will soon have within its ranks Mrs. Margaret Harrison Riley, the wife of Pennsylvania minister, whose engagements according to the press agent, is quite worked up over the matter.

June Salmo, the contraltoist, has been engaged to play in America for forty weeks next season. His bookings were made by M. S. Benthman.

Stanislav Stange and Julian Edwards have written a one-act opera called *Washington*, that will be produced next season and routed by the United Booking Office.

The report of the directors of the Oxford Music Hall in London shows a net profit of \$80,000, or about 11 per cent. of the capital stock.

Grace Hazard is summing with her mother at Oyster Bay, and will resume her vaudeville engagements early in September.

At the Twenty-third Street Theatre on Sunday there were two new acts tried. One was monologue by John Manning, and the other a sketch by Frances Day and co.

Eugene Blair tried a new sketch called *After the Matinee* at the Harlem Opera House on Sunday last. The *Fantastical Phantoms*, a new act by Ned Otto, will be offered for the first time next week at Hammerstein's.

Paul McAllister was presented with a silver mounted umbrella on Sunday evening last at the close of his engagement at the 125th Street Theatre. The gift was from the stage hands and other employees.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Dates will be furnished on application. The names of performers with combinations are not published in this list.

Abdullah Brothers—Orpheus, Los Angeles, 1-12.
Adams and Mack—Old Orchard, Mo., June 24-25.
Adams, Musical—Aldome, Terre Haute, Ind., 8-12.
Adelman Trio—Empire, London, Eng., June 1-Aug. 12.
Adri—Steeplechase Park, Bridgeport, Conn., 1-12.
Aunt Jeannette—Bijou, Fort, Mich., 8-12.
Aubert, Charles—Tumbling Run, Potomac, Pa., 8-12.
Ah Ling Foo—Melville Park, Bayonne, N. J., 8-12.
Albion, The People's, Buffalo, Ind., 8-12.
Alexander and Clark—Pittsburgh, 8-12.
Alexandra, Mike and Bertie—Ambassadors, Paris, 1-12.
Alfarsi, Sadi—Woolworth's Roof, Lancaster, Pa., 8-12.
Allen and Keeley—Seaside, Revere Beach, Mass., 8-12.
Allen, Sead and Violet—K. and P. 122nd St., 8-12.
Almont and Dumont—K. and P. Union Sq., 8-12.
Keith's, Phila., 15-20.
Alpine Troupe—O. H. Hastings, Neb., 8-12.
Alsa and Lorraine—Proctor's Newark, N. J., 8-12.
American Ladies' Quartette—Glen Haven Park, Rochester, N. Y., 8-12.
American Newsboys—Mannion's Park, St. Louis, 7-12.
American Trumpeters, Four—Lakeside Park, Akron, O., 7-12.
America Four—Fairview Park, Dayton, O., 7-12.
Anger and Hanley—Freebody Park, Newport, R. I., 8-12.
Antrun and Peters—Maj., Sioux Falls, S. D., 8-12.
A Night in a London Music Hall—Music Hall, Brighton Beach, 8-12.
A Night in the Tropics—Electric Park, Newark, N. J., 8-12.
Apdell's Animals—White City, Binghamton, N. Y., 8-12.
Hazel Park, Hazleton, Pa., 15-20.
Apollo Quartette—East End, Memphis, 7-12.
Archer, Mignon—Maj., Chgo., 8-12.
Ardo and Edde—Electric Park, Albany, N. Y., 8-12.
Armstrong, Grace—Aldome, Leavenworth, Kan., 7-12.
Armstrong and Clark—Orpheus, Frisco, June 20-12.
Orpheus, Los Angeles, 15-20.
Armstrong and Holly—Grand, Pittsburgh, 8-12.
Armstrong, Three—Luna Park, Wash., 8-12.
Arnold's Leopards—Keith's, Phila., 8-12.
Asot, Eddy and Trest—Henderson's, Coney Island, 8-12.
At the White House—Orpheus, Frisco, 14-27.
Atlantis and Mack—Phillips, Richmond, Ind., 8-12.
Austria, Tossing—Central Pier, Morecambe, Eng., 8-12.
Avoca, Four—Hammerstein's Roof, N. Y., June 17-12.
Avon Four—Alhambra Roof, N. Y., 8-12.
Axtell and Heine—Henderson's, Coney Island, 8-12.
Axtell Brothers, Three—Electric Park, Newark, N. J., 8-12.
Babcock, Oscar—Luna Park, Buffalo, 8-12.
Bailey and Austin—Morrison's, Rockaway Beach, L. I., 8-12.
Baker Troupe—People's, Los Angeles, 8-12.
Lake City, U., 15-20.
Barlow's Elephants—Luna Park, Coney Island, 1-12.
Barlow's Animals—Hammerstein's Roof, N. Y., June 1-12.
Barrett and Bell—Atlantic Garden, N. Y., 8-12.
Barrington, Lillian—Henderson's, Coney Island, 8-12.
Barry and Woodford—West End, New Orleans, 7-12.
Barton's Animals—Paragon Park, Boston, 1-12.
Bates, Louis W.—Family New Kensington, Pa., 8-12.
Bartlett's Circus—Alhambra Roof, N. Y., 8-12.
Bartlett, Musical—Palace, Boston, 8-12.
Barto and Laughlin—Brookside Park, Athol, Mass., 8-12.
Barnes and Bay—Chgo. O. H., Chgo., 8-12.
Bastien, The Crystal, Elkhart, Ind., 8-12.
Beda, Donat—Lacandam Park, Gloversville, N. Y., 8-12.
Bedouin Arabs, Eight—Fair, Winnipeg, Man., 15-20.
Becker and Hare—Vanderbilt, Fairmont, W. Va., 8-12.
Belcher's, Morgantown, W. Va., 11-12.
Bellater Sisters, Five—Wonderland, Boston, 8-12.
Bellatre Brothers—Keith's, Phila., 15-20.
Bellatre Brothers—Keith's, Boston, 8-12.
Belmont and Shaw—Atlantic Garden, N. Y., 8-12.
Belmont, Belle—Mannion's, St. Louis, 7-12.
Belmont Park, Cinti., 14-20.
BENJAMIN, VALERIE—Casino, Toledo, 14-20.
Bennett, Musical—Golden City, Cananda, 8-12.
Bernard—Orpheus, Frisco, 1-12.
Brenner and Stella—Union Hill, N. J., 8-12.
Berra, Mabel—Luna Park, Chgo., 8-12.
Brennan and Miller—Grand, Pittsburgh, 8-12.
Beyer and Johnson—Alamo Park, Cedar Rapids, Ia., 7-12.
Big City Quartette—Keith's, Cleveland, 8-12.
Keith's, Phila., 15-20.
Bison Trio—Electric Park, Albany, N. Y., 8-12.
Black Hammer, Three—Shoreward's Bush, 8-12.
Blindman, London, Eng., 15-20.
Blanchard Brothers—Berkshire Park, Springfield, Mass., 8-12.
Blanchard, Eleanor—Tumbling Dam Park, Bridgeton, N. J., 8-12.
Blanchard Park, Allentown, Pa., 15-20.
Blanche, La Belle—Hammerstein's Roof, N. Y., 1-12.
Bliss, Mr. and Mrs.—Oleott Beach, N. Y., 8-12.
Bob and Tip—Freebody Park, Newport, R. I., 8-12.
Bouillon and Quinn—Paradise, New Island, Mass., 8-12.
Bowen Brothers—Crystal, Anderson, Ind., 8-12.
Bowen, Walters and Crocker—Avon Park, Youngstown, O., 8-12.
Rocky Springs Park, R. Liverpool, O., 15-20.
Boyd and Knowles—Lyric, Salt Lake City, U., 8-12.
Utahna, Oden, U., 15-20.
Bozelo Troupe—Palace, Boston, 8-12.
Bradley and Davis—Family, Butte, Mont., 7-12.
Bridgman—Britannia on the Bay, Ottawa, Ont., 8-12.
Britton, The Cook's, Rochester, N. Y., 8-12.
Brooks, Herbert—Music Hall, Brighton Beach, 8-12.
Brooks, Jeanne—Bijou, Jackson, Mich., 8-12.
Brooks, Lillian, 15-20.
Brooks and Jeanette—Park, N. Adams, Mass., 8-12.
Brooks and Vetter—Empire, Frisco, June 10-July 27.
Brown, Mary Ann—Cook's, Rochester, N. Y., 8-12.
Brown and Webster—Ocean View, N. Y., 8-12.
Brownell, C. J.—Seaside Temple, Prov., 8-12.
Brown, Ed.—German Village, Columbus, O., 8-12.
Buckley, The Pantano, Portland, Ore., June 20-12.
Burke and McEvoy—Electric Park, Newark, N. J., 8-12.
Burke and Urdine—Atlantic Garden, Atlantic City, N. J., 1-12.
Burt, Nellie—Electric Park, Newark, N. J., 8-12.
Burt, Vase—Globe, Frisco, 8-12.
Bell, Oakland, Cal., 15-20.
Bush Family—Lyric, Greenville, Tex., 7-12.
Bush and Elliott—Crystal, Milwaukee, 7-12.
Byers and Hermann—Keith's, Cleveland, 8-12.
Byrd and Vance—Golden City, 7-12.
Cacum, George—Atlantic Garden, N. Y., 8-12.
Cameron, Grace—K. and P. 23d St., 8-12.
Cameron and Flanagan—Shea's, Buffalo, 8-12.
Cameron—White City, Chgo., 1-12.
Camille Trio, Leo—Keith's, Boston, 8-12.
Carberry and Stanton—Kewadhin Park, Ft. Huron, Mich., 8-12.
Carl Brothers—Lyric, Oklahoma City, Okla., 8-12.
Carroll, Joe—White City, Chgo., 14-20.
Carson and Willard—Cook's, Rochester, N. Y., 8-12.
Carter, Roland—Proctor's, Newark, N. J., 15-20.
Casper and Clark—Atlantic Garden, Atlantic City, N. J., 1-12.
Castano, The Acme, Sacramento, Cal., 15-20.
Chadwick Trio—K. and P. Jersey City, 8-12.
Chapin, Benjamin—Orpheus, Frisco, 14-27.
Chetalo—Paragon Park, Boston, 1-12.
Chester, Mike—Forest Park, St. Louis, 7-12.
Children of Japan—Proctor's, Newark, N. J., 15-20.
Christmas on the Island—Shea's, Buffalo, 8-12.
Clark, Marie—Lagoon, Cinti., 7-12.
Clarke, Billy—Riverside Park, Saginaw, Mich., 7-12.
Clarke and Temple—Wilmet Park, Kewanee, Ill., 8-12.
Clark, Macomb, Ill., 15-20.
Claude, Toby—Keith's, Cleveland, 8-12.
Temple, Detroit, 15-20.
Class and Radcliffe—Bijou, Winnipeg, Man., 8-12.
Bijou, Duluth, Minn., 15-20.
Clement, Frank and Edie—Empire, Hackney, Eng., 8-12.
Hippodrome, London, Eng., 15-Aug. 31.
Cleveland, Claude and Marion—Lincoln Park, New Bedford, Mass., 8-12.
Clifford and Butte—Farm, Toledo, 7-12.
Clifford, Dave—Jefferson Park, Fuzantawney, Pa., 8-12.
Morley Park, Barnsbore, Pa., 15-20.
Cline, Maggie—Keith's, Phila., 8-12.
Coates, The Proctor's, Newark, N. J., 8-12.
COLEMAN, JOSEPHINE—South Africa, June 15-Indefinite.
Collins and Brown—Woolworth's Roof, Lancaster, Pa., 8-12.
Chestnut St., Phila., 15-20.
Collins and Hart—Hammerstein's Roof, N. Y., June 3-12.
Columbia Quartette—Proctor's, Newark, N. J., 8-12.
Conkey—Bell, Oakland, Cal., 8-12.
Conley, Annie and Edde—Electric Park, Balto., 8-12.
Cook Brothers—Valley, Syracuse, N. Y., 8-12.
Cook, Joe and Brother—Proctor's, Newark, N. J., 15-20.
Cook, Carl—Melville Park, Bayonne, N. J., 8-12.
Cook and Robert—Crystal, Milwaukee, 7-12.
Cooper and Robinson—Keith's, Phila., 8-12.
Corley and Connolly—K. and P. Union Sq., 8-12.
Corcoran, William F.—Barnsbore Park, Balto., 8-12.
Cornelia and Eddie—Shea's, Buffalo, 8-12.
Cotton's Donkeys—Electric Park, Newark, N. J., 8-12.
Country Choir, The Nilon, Pittsburgh, 8-12.
Courtleigh, William—Temple, Detroit, 8-12.
Grand, Pittsburgh, 15-20.
Cox, Ray—Proctor's, Newark, N. J., 15-20.
Craine, Long and Craine—Olella's Gardens, Columbus, 8-12.
Crawford and Delancey—Swiss's, Morgantown, W. Va., 8-12.
Cree, Jeanne—Fountain Ferry, Louisville, 7-12.
East End, Memphis, Tenn., 14-20.

Cremation—K. and P. Jersey City, 8-12.
Cree—Orpheus, Columbus, Ind., 8-12.
G. H. Shelbyville, Ind., 11-12.
Crescent Belles, Four—Henderson's, Coney Island, 8-12.
Creswell, W. P.—Family, Livingston, Mont., 8-12.
Family, Billings, Mont., 15-20.
Crimmins and Gore—Junction Park, Beaver Falls, Pa., 8-12.
Criterion Quartette—Bay Side Music Hall, Cananda, L. I., 8-12.
Cummings and Thornton—Kewadhin Park, Ft. Huron, Mich., 8-12.
Cunningham, Bob and Daisy—Star, Macon, Ind., 8-12.
Cunningham, Richard—Chester, 8-12.
Cunningham and Smith—Lake Nipmuc, Milford, Mass., 15-20.
Brookside Park, Athol, Mass., 22-27.
Curtis Sisters—Wonderland Park, Milwaukee, 7-20.
Cushman, Louise—Glen Haven Park, Rochester, N. Y., 8-12.
Cyril, Herbert—Shea's, Buffalo, 8-12.
Proctor's, Newark, N. J., 15-20.
Dale, Dottie and Hiram—New Pavilion, Akron, O., 8-12.
Aldome, Terre Haute, Ind., 15-20.
Dale, Violet—Music Hall, Brighton Beach, N. Y., 8-12.
Daly and O'Brien—Lakeside Park, Dayton, O., 7-12.
Daly's Minstrels—Shea's, Buffalo, 8-12.
Avon, Youngstown, O., 15-20.
Dancing, Delia, The Ingersoll Park, Des Moines, Ia., 1-12.
Daniels, Walter—Shea's, Buffalo, 8-12.
Davenport, Harry and Phyllis Rankin—Keith's, Phila., 15-20.
Davis and Davis—Crystal, Milwaukee, 7-12.
Davies, The Lan Park, Chgo., 8-12.
De Camo, Charles—Springbrook Park, S. Bond, Ind., 7-12.
De Chantal Twins—Lake Chauncey, Westboro, Mass., 8-12.
De Costa, Viola—K. and P. Union Sq., 8-12.
Keith's, Phila., 15-20.
De Lacy's, The—O. H. Greenfield, O., 8-12.
De Loria, Chevalier—Bijou, Pittsburgh, 8-12.
De Macos, The Aldome, Terre Haute, Ind., 8-12.
De Mont Trio—Fountain Ferry, Louisville, 7-12.
De Onso and Williams—Luna Park, Cleveland, 7-12.
De Russo and Ladd—Wonderland, Milwaukee, 7-12.
De Veldt, The—Chester, 8-12.
Mann, 8-12.
Farragut Park, Nantasket, Mass., 15-20.
De Vay, Emmet—Chgo. O. H., Chgo., 8-12.
Deane, Sidney—Shea's, Buffalo, 8-12.
Dehonta, Joe—German Village, Columbus, O., 8-12.
Bell and Fonda—Crystal, Colorado Springs, Colo., 7-12.
D'Eltmar Brothers—Keith's, Boston, 8-12.
Delmore and Darrill—Globe, Frisco, 8-12.
National, Frisco, 15-20.
Demarest's Equestrians—Hillside Park, Newark, N. J., May 27-Indefinite.
Deming, Arthur—Mannion's Park, St. Louis, 7-12.
Deming, Joe—Riverfront Park, Portland, Me., 8-12.
Devoy and Miller—Electric Park, Balto., 8-12.
Dewar's Animals—Luna Park, Albany, N. Y., 1-12.
Diamond and Smith—K. and P. 23d St., 8-12.
Dierckx Brothers—Gran Circo Bell, Mexico City, Mex., Indefinite.
Dill and Ward—Morrison's, Rockaway Beach, L. I., 8-12.
Dillon and Moore—Bijou, Oshkosh, Wis., 8-12.
Diner, Henry K.—Keith's, Cleveland, 8-12.
Dixon and Anger—Maj., Chgo., 8-12.
Dockray, Will—Glen Haven Park, Rochester, N. Y., 8-12.
Doherty's Foodies—Grand, Pittsburgh, 8-12.
Donnette, Ivy—Woodlyn Park, Camden, N. J., 8-12.
Dooley, James Francis—Henderson's, Coney Island, 8-12.
Doyle, Patry—Proctor's, Newark, N. J., 15-20.
Dracula—Pastor's, N. Y., 8-12.
Dromer, Louis—Viney, Pittsburgh, 8-12.
Drew, Dorothy—Hippodrome, Glasgow, Scot., 8-12.
Empire, Belfast, Ire., 15-20.
Empire, Dublin, Ire., 22-27.
Olympia, Liverpool, Eng., 29-Aug. 3.
Empire, Nottingham, Eng., 8-12.
Drew, Mr. and Mrs. Sydney—Keith's, Phila., 1-12.
Du Bois—Shea's, Buffalo, 8-12.
Dunbar's Circus—Lagoon, Cinti., 7-12.
Dunne Troupe—Alhambra Roof, N. Y., 8-12.
Dunn and Barry—Bay Side, Music Hall, Cananda, L. I., 8-12.
Dunston and Leslie—Bijou, Superior, Wis., 8-12.
Dupont, Mary—K. and P. Union Sq., 8-12.
Dupree, George and Libbie—Lyric, Webb City, Mo., 8-12.
Dylynn, J. B.—Utahna, Oden, U., 8-12.
Earl and Bartlett—Dorney Park, Allentown, Pa., 8-12.
Eckert and Berg—Shea's, Buffalo, 8-12.
Temple, Detroit, 15-20.
Eckert and Gorka—Freebody Park, Newport, R. I., 8-12.
Eckstein, Willie—Keith's, Phila., 8-12.
Edwards, School Boys and Girls—Hammerstein's Roof, N. Y., June 3-July 12.
Edwards and Vaughn—Terrapin Park, Parkersburg, W. Va., 8-12.
Eldon and Norine—Melville Park, Bayonne, N. J., 8-12.
Eldridge—Chester Park, Cinti., 7-12.
Elliot and West—Orpheus, Portsmouth, O., 8-12.
Family, Weilton, O., 15-20.
Ellis-Novilla Trio—Cook's, Rochester, N. Y., 8-12.
Keith's, Phila., 15-20.
Ellis-Novilla Trio—Cook's, Rochester, N. Y., 8-12.
Emerson and Baldwin—West End, New Orleans, 2-20.
Emory's Pets—Nixa, Pittsburgh, 8-12.
Emory and Welch—Gwynn Oak Park, Balto., 8-12.
Empire of Music, Four—Henderson's, Coney Island, 8-12.
Empire Four—Electric Park, Balto., 8-12.
Engleton, Nan—Lyric, Salt Lake City, 20-Aug. 3.
Epps and Loretti—Happyness, S. Mich., 8-12.
Eckinger and Ryan—Fountain Ferry, Louisville, 7-12.
Emeralda—Spring Brook Park, S. Bond, Ind., 7-12.
Emeralda Sisters—Printania, Bois de Boulogne, Paris, 1-12.
Epps Brothers—Star, Elgin, Ill., 8-12.
Elliott's House—White City, Louisville, 7-12.
Evers, George W.—Bell, Oakland, Cal., 8-12.
Exposition Four—Keith's, Boston, 8-12.
Fantasia, Two—Lyric, Houston, Tex., 8-12.
Farley, James and Bonnie—Globe, Frisco, 8-12.
Bell, Oakland, Cal., 15-20.
Farman, Bud—Lakeside Park, Dayton, O., 8-12.
Faust Four—The Keith's, Phila., 8-12.
Fay, Edie—Keith's, Boston, 8-12.
K. and P. 23d St., 15-20.
Faye, Elsie—Temple, Detroit, 8-12.
Feldman and Ball—Park, Lima, O., 7-12.
Ferguson and Dupree—Electric Park, Kankakee, Ill., 8-12.
Ferguson and Passmore—Varieties, Terre Haute, Ind., 8-12.
Ferry—Orpheus, Los Angeles, 1-12.
Fielding, Eugene—Wonderland, Boston, 8-12.
Fields, Will H.—Dorsey Park, Joliet, Ill., 7-12.
Finch, Leon—Chester Park, Cinti., 7-12.
Oak Summit Park, Evansville, Ind., 15-20.
Finlay and Burke—Chester St., Phila., 8-12.
Finney, The Maj., Chgo., 8-12.
Fisher and Berg—Juncadero, Phila., 8-12.
Luna Park, Wash., 15-20.
Flatow and Dunn—Seaside Temple, Prov., 8-12.
Florence Sisters—Turner, Rio de Janeiro, Brazil, 8-12.
June 24-15.
Fontaine, Beauchamp and Fontaine—White City, Chgo., 8-12.
Foote and Sister Quennie—White City, Chgo., May 11-Indefinite.
Foster, Mr. and Mrs.—Cook's, Rochester, N. Y., 8-12.
Fonda, The—Morley's, Barnsbore, Pa., 8-12.
Fornato—Woolworth's Roof, Lancaster, Pa., 8-12.
Foster and Foster—Ingersoll Park, Des Moines, Ia., 7-12.
Foster, Leon—Huber's Casino, N. Y., 8-12.
Fountain, Eugene—Hammerstein's Roof, N. Y., 15-20.
Fox, Rex—Hippodrome, Brighton, Eng., 8-12.
Tivoli, Barron, Eng., 15-20.
Palace, Carlisle, Eng., 22-27.
Empire, Middleborough, Eng., 29-Aug. 4.
Francis and Lewis—Chester Park, Cinti., 8-12.
Fraser Trio—Lagoon, Cinti., 7-12.
Fraser, Henry—Chester Park, Cinti., 7-12.
Free Trio—Riverside Park, Saginaw, Mich., 8-12.
Friend and Downing—Palace, Boston, 8-12.
Frost—Chester St., Phila., 8-12.
Gaiety Quartette—Lacandon Park, Gloversville, N. Y., 8-12.
Gallardo—Keith's, Phila., 8-12.
Garden and Sommers—Hanover Park, Meriden, Conn., 8-12.
Lakeside Park, Middletown, Conn., 15-20.
Gardner, Charles—Chester, 8-12.
Gardner and Waddell—Pleasure Bay, Long Branch, N. J., 15-20.
Gardner and Stoddard—K. and P. 23d St., 8-12.
Garrison, Jules—Maj., Chgo., 8-12.
Garfield Brothers—Valley, Syracuse, N. Y., 8-12.
Gaston and Green—Farm, Toledo, 7-12.
Gavford, Bonnie—Kewadhin Park, Port Huron, Mich., 8-12.
Genaro and Bailey—Shea's, Buffalo, 8-12.
Georgia Belles, Four—Henderson's, Coney Island, 8-12.
Giles, Tom—Acme, Sacramento, Cal., 15-20.
Gillette, Viola—Keith's, Boston, 8-12.
Gillroy, Haynes and Montgomery—Grand O. H., Chgo., 8-12.
Springbrook Casino, South Bend, Ind., 15-20.
Glenay, Charles—Bijou, Appleton, Wis., 8-12.
Bijou, Marquette, Wis., 15-20.
Goetz and Nelson—K. and P. Jersey City, 8-12.
Gordon and Doyle—Norumbega Park, Boston, 8-12.
Gordon, Lawrence—Crystal, Elkhart, Ind., 8-12.
Irwin, Goshen, Ind., 15-20.
Graham, Geo. W.—Seaside, Prov., May 27-Indefinite.
Granville and Mack—Ontario Beach, Rochester, N. Y., 8-12.
Gray and Graham—Well's Park, Roanoke, Va., June 17-12.
Steeplechase Park, Atlantic City, N. J., 15-20.
Gray's Marionettes—Lakeside Park, New Bedford, Mass., 8-12.
Griff Brothers—Nixon, Pittsburgh, 8-12.
Grinoletts Aerial Ballet—Keith's, Phila., 15-20.
Grover, Jr., Leonard—Music Hall, Brighton Beach, 8-12.
Hall, Dancing—Bay Side Music Hall, Cananda, L. I., 8-12.
Hall, Lydia—Atlantic Garden, N. Y., 8-12.
Hamilton, Clarence—Wonderland, Boston, 8-12.
Hammond and Roglett—K. and P. Union Sq., 8-12.
Hamman, William—Fountain Ferry, Louisville, 8-12.

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CHICAGO, ILL.—At the Majestic this week: **Princess and co.**: *Almon Archer, Don John's Happy Wanderers* and *co.*; **Lea and co.**: *Judy, John Garrison and co.*; **Wall Archer and co.**: *Flanigan, Dime and Anger, Horton and La Triana, May Harvey, the Vangos, and Leonard and Louis*; **Princess and co.**: *Samuel Bennett, De Vay and co., George R. Kane and co.*; **Gilroy, May and co.**: *Paul Taylor Holmes, Lillian Shaw, Pearlina Mowatt, Fred Ray and co., Kiner's Monks, Schafer and De Camp, Bernice and Ray, Milton and De Long Sisters, Kate and co.*; **Princess and co.**: *Almon Archer and co.*; **Winters**: *White City, Adeline and co.*; **Wall Archer and co.**: *Almy and Pearl, Clouse Pearl Fall, Devauver Trio, and the Somervilles*; **Collinson**: *Ellery's Band, and*; **Interview**: *Dum's Band, Great Train Robbery, concerts, and*; **Chatter**: *Concerts and excursions*; **Bismarck**: *Brother's Band*; **Thiele as soloist**: *Trocadere, Stock burlesque*; **Folly**: *Stock burlesque*; **Russa's**: *Stock burlesque*; **Princess and co.**: *Scott's, Creston's Band, excursions*; **Chatter, Thiele and co.**: *Excursions, the symposium, concerts, and excursions*; **Lea and co.**: *Excursions, concerts, and excursions*; **Items**: *The hot weather hits at the Majestic last week included Bert George and Lena Bland in their Crazy sketch, George Adams and co. in a very artistically executed and William Courtleigh in his play, "The Great Richard Cordius in a capital, realistic impersonation of a test; Frank E. Jamison, who made Colonel Clair, a natural character, and Gladys Clair, an exceedingly charming, interesting figure. Lew Hawkins got a good reception. The act went well. The Scotch act of the Butchell group was well done and appreciated. Many and success of the Chicago Opera last week included Redford and Winchester, who aroused enthusiasm; Thy Claude, and Victor Kremer's bright and useful school children, a musical comedy act by Dave Gentry and crew, and also small entertainers: "Moonbeam and co." and "The Tropical Moon and co." and "Colorado" and "The Tropical Moon and co." were well sung. With more rehearsal and some adjustments in dialogue the act promises to be one of the best of its kind. The Histo Comedy quartette furnished one of the most successful acts in the bill—Jane Courthouse, who is in the city, is preparing a new sketch requiring four people, called "The Boy." A special set is being painted for it—it is expected to be a success. The new comedy of the Grand Diva, an elaborate production, which originally formed a part of the production of "Knight for a Day at the Whiting, was given a day performance at the Majestic last Wednesday afternoon and seemed to make a good impression."*

OTTIE COLWELL.

BOSTON, MASS.—With Miss Fay as the chief feature Keith's also presents Jutha Tannu, Viola


Adams, John and Walter—C. and P. Jersey City, N. J., 8-13.
 Haverly, Louis A. York, Pa., Park, Pittsburg, Pa., 8-13.
 Happy Youngsters—Maj. Chgo., 8-13.
 Harbach and Harris—Saratoga Park, Pottstown, Pa., 8-13.
 Harbison, Ed., Daisy—Palace, London, Eng., 1-Ann, 10.
 Harbison—Orford and London, Eng., 8-13, Orford and London, Eng., 15-20, Orford, Eng., 23-27.
 Harland and Robinson—Wash., Spokane, Wash., 8-13.
 Harlow, Geo. C.—Woodland, Boston, 8-13.
 Hartman, Wm.—Orph., Chillihotho, O., 8-13.
 Hayman and Franklin—Royal, Edinburg, Scot., 8-13.
 Pavillion, New Castle-on-Tyne, Eng., 15-20, Hippodrome, London, Eng., 23-27, Birmingham, Birmingham, Eng., 28-Ann, 8-13, Palace, London, Eng., 8-13, Sept. 13.
 Haynes, Al.—Valley, Syracuse, N. Y., 8-13.
 Hays, B. C.—Theatrical, London, O., 8-13, Lakehurst, Pa., Dayton, O., 15-20.
 Healy and Vance—Proctor's, Newark, N. J., 8-13.
 Hearn, Tom—Music Hall, Brighton Beach, 8-13.
 Hebron, Tom—Steinbach's Pier, Atlantic City, N. J., 8-13.
 Heintz, J. and Young—Shellpet Park, Wilmington, Del., 7-20.
 Henry, Harry—Temple, Prov.—Indefinite.
 Herman, Mexican—Vanderbilt Pavilion, Paris, Ill., 8-13.
HERMANN, ADELAIDE—Schmer Park, Montreal, 8-30.
HERMANN, THE GREAT—Touring France—Indefinite.
 Hewitts, The—Oscar d'Alena, Spokane, Wash., May 20-Ann, 13.
 Hibbert, J. S.—Snow-Palace, Boston, 8-13.
 Hill, Cherry and Hill—Farm, Toledo, 7-13.
 Hibbert and Warren—Keith's, Boston, 8-13.
 Himm, Capt. Sidney—Steinbach's Park, Coney Island, Ind., Indefinite.
 Hogg, Rudi—Orph., Los Angeles, 7-20.
 Hock, Ernest—Grand, Pittsburgh, 8-13.
 Holden, Arthur C.—Bay Shore Park, Balto., 15-20.
 Holman, Al. and Mamie—Omick, Siberia, Russia, June 23-Ann, 13.
 Holman, Harry—Grand, Marion, Ind., 8-13, Pastor's, N. Y., 15-20.
 Holmes and Hollister—Highland Park, Brockton, Mass., 8-13.
 Holmes, George—Chgo. O. H., Chgo., 8-13.
 Horton and La Trunks—Maj., Chgo., 8-13.
 Houston, Fritz—Forest Lake, Palmer, Mass., 8-13.
 Hong Lake, Woonsocket, R. I., 15-20.
 Howard and Adams—Farm, Park, St. Louis, 7-13.
 Howard, Charles—Temple, Detroit, 8-13.
 Howard and Howard—K. and P. Union Sq., 8-13.
 Howard and Linder—Melville Park, Rayonne, N. J., 8-13.
 Hughes Brothers—Mammoth's Park, St. Louis, 7-13.
 Hunk, Musical—Pastor's, N. Y., 8-13.
 Hughes, Madge—Dayside Music Hall, Carmarile, I. I., 8-13.
 Hughes Musical Trio—Alamo Park, Cedar Rapids, Ia., 8-13, Garden Park, Rockford, Ill., 15-20.
 Humford, John—German Village, Columbus, O., 8-13.
 Hunt, Ford—Bergen Beach Casino, B. I., 8-13.
 Huston, Arthur—Fence de Leon, Atlanta, Ga., 8-13.
 Hyde, Mr. and Mrs. Robert—Central Park, Allentown, Pa., 8-13, Park, Dayton, O., 15-20.
 Hyde, Mrs. Fannie—Fairview Park, Dayton, O., 8-13.
 Coney Island, Cinti., 15-20.
 Inman, Wm. A.—Pastor's, N. Y., 8-13.
 Innesburgh—Henderson's, Coney Island, June 24-Ann, 13.
 Innes and Ryan—East End Park, Monmouth, 8-13, Oak Summit Park, Evansville, Ind., 14-20.
 In the Latin Quarter—K. and P. Union Sq., 8-13.
 Keith's, Phila., 15-20.
 International—Eric Henderson's, Coney Island, 15-20.
 Jackson, Family—White City, Chgo., 8-13.
 Jackson, Harry and Kate—K. and P., 23rd St., 8-13.
 Jackson and Hume—Normanby Park, Boston, 8-13.
 James, Daisy—Chester St., Phila., 8-13.
 Jardy, Ler—Maj., Chgo., 8-13.
 Johnson, Nat S.—Keith's, Mansfield, O., 8-13, Airborne, Torr., Ind., 15-20.
 Jewell's Manikins—Pastor's, N. Y., 8-13.
 Johnson, Alice—K. and P. 23d St., 8-13.
 Johnson, Carroll—Henderson's, Coney Island, 8-13.
 Johnson, Ed.—Dance—Go-Sodavary, Budapest, Hungary, 1-Ann, 21.
JOHNSTONE, THE MUSICAL—Hippodrome, Glasgow, Scot., 8-13, Empire, Belfast, Ire., 15-20, Empire, Dublin, Ire., 23-27, Olympia, Liverpool, Eng., 28-Ann, 8-13, Empire, Nottingham, Eng., 8-13.
 Jolly and Wild—Family, Miles City, Mont., 8-13.
 Jones, John and Charles—Park, Taunton, Mass., 8-13.
 Park, Brockton, Mass., 15-20.
 Kalma, The—Dayside Music Hall, Carmarile, I. I., 8-13.
 Kate's Brothers—Chgo. O. H., Chgo., 8-13.
 Keaton, Robt. and Innes—Orph., Rockford, Ill., 8-13.
 Keefe and Pearl—Grand, Pittsburgh, 8-13.
 Keedy Brothers—Farm, Toledo, 7-13, Colerain Park, Jamestown, N. Y., 15-20.
 Keene, Lee J.—Farm, Newport, Ky., 8-13, Dreamland, O., 15-20.
 Keller Troupe—Ontario Beach, Rochester, N. Y., 8-13.
 Kelly and Kane—Chester Park, Cinti., 7-13.
 Keith and Lightfoot—Sacandaga Park, Gloversville, N. Y., 8-13.
 Keith, Thos.—Loric, Danville, Ill., 8-13.
 Kemp, The—Proctor's, Newark, N. J., 8-13.
 Kennell, Mildred—Dayside Music Hall, Carmarile, I. I., 8-13.
 Kennedy Brothers—Luna Park, Buffalo, 8-13.
 Kennedy and Wilcox—Colerain Park, Jamestown, N. Y., 8-13, Keith's, Phila., 15-20.
 Kiefer and Kline—Chester Park, Cinti., 7-13.
 Kline—Mammoth—Chgo. O. H., Chgo., 8-13.
 Kline and Troupe—Normanby Park, Boston, 8-13.
 Kline, Ot.—Keith's, Mansfield, O., 8-13.
 Kline, Ind., 7-13, Oak Summit Park, Evansville, Ind., 14-20.
 Kohler and Marion—Mammoth's, Chillihotho, O., 8-13.
 Kohn, The—Grand, Pittsburgh, 8-13.
 La Dallas—Luna Park, Elmwood City, Pa., 8-13, Orph., Marietta, O., 15-20.
 La Rosa, The—Glen Haven Park, Rochester, N. Y., 8-13.
 La Zar and Le Zar—Empire, Frisco, 8-13.
 Leacy, Will—Electric City, Albany, N. Y., 8-13.
 Laska, Harry—Star, Homestead, Pa., 8-13, Grand, Uniontown, Pa., 15-20.
 Lamb's Manikins—Cooper's, Mt. Vernon, O., 8-13.
 Lane, George—Luna Park, H. Christ Church, New Zealand, June 17-13, Alhambra and Princess, Dundee, N. E., 15-Ann, 10.
 Lancaster, Tom—Loric, Houston, Tex., 8-13.
 Lane, Joe—Mammoth's Park, St. Louis, 7-13.
 Larkin, George—Chillihotho, O., 8-13, Orph., Portsmouth, O., 15-20.
 Lantana Sisters—Electric City, Newark, N. J., 8-13.
 Lardo and Blake—White City, Syracuse, N. Y., 8-13.
 Lardo and Burns—Mammoth's Park, St. Louis, 8-13.
 Latson, Mrs. C.—Pittsburgh, 8-13.
 Lawrence and Sweeney—Highland Lake Park, Windsor, Chgo., 8-13.
 Le Cruz, Paul—Electric Park, Balto., 8-13.
 Le Cruz, Anna Park, Youngstown, O., 7-13, Farm, Toledo, 15-20.
 Le Fèvre and St. John—Keith's, Boston, 8-13.
 Le Witt and Ashmore—Loric, Springfield, Mo., 7-13.
 Lee, Pittsburgh and Boston—Edison, Ashland, Ky., 8-13.
 Lee, Wm.—Park, Lexington, Ky., 15-20.
 Leeman, Herbert B.—Melville Park, Rayonne, N. J., 8-13.
 Leonard and Lester—Shellpet Park, Wilmington, Del., 8-13, Steinbach's Pier, Atlantic City, N. J., 15-20.
 Leonard, L. J.—Maj., Chgo., 8-13.
 Leonard, Al.—Wildwood Park, Putnam, Conn., 8-13.
 Leslie and Williams—Loric, Terre Haute, Ind., 7-13.
 Letic, Danville, Ill., 15-20.
 Letter, Bert—Woodward, Boston, 8-13.
 Lewis and Lemington—Pastor's, N. Y., 8-13.
 Lind—Henderson's, Rock, N. Y., June 24-Ann, 13.
 Litchfield, Mr. and Mrs. Ed.—Farm, Miles City, Pa., 8-13, Lakeside Park, Akron, O., 15-20.
 Livira, Thos.—Woodward Park, Indianapolis, 7-13.
 Lord, Herbert—Keith's, Cleveland, 8-13.
 Lord, Richard—Grand, Pittsburgh, 8-13.
 London Empire—Electric City, Phila., 8-13.
 Lopez and Lopez—Forest Park, Kansas City, 8-13.
 Lorus, Olga—Freebody Park, Newport, R. I., 8-13.
 Love and Payne—Keith's, Phila., 15-20.
 Love, James—Fontaine Ferry, Louisville, 7-13.
 Lydell and Butterworth—Collins' Gardens, Columbus, O., 8-13.
 Lydia and Albino—Ontario Beach, Rochester, N. Y., 8-13.
 MacFarlane, Geo. J.—Keith's, Boston, 8-13.
 MacFarlane, Fire—Coney Park, Allentown, Pa., 8-13.
 Mack, John—Hillside Park, Newark, N. J., May 27-Indefinite.
 Mack, Two—O. H., Bradock, Pa., 8-13.
 Macdonald and Hall—Morrison's, Rockaway Beach, L. I., 8-13.
 Macdaps, Thos.—Glen Haven Park, Rochester, N. Y., 8-13.
 Magaldi Family—Ording Brothers, Merion—Indefinite.
 Mann, Dan—Freebody Park, Newport, R. I., 8-13.
 Mandall, Fred—K. and P., Lexington Park, 8-13.
 Mandall, Thos.—K. and P., York, 8-13.
 Mandall, Thos.—Woodworth's Book, Lancaster, Pa., 8-13.
 Manna Troupe—White City, Louisville, 7-13.
 Mark, Dan—K. and P., Pittsburgh, June 10-Indefinite.
 Marshall, Dan—K. and P., Canton, O., 7-13.
 Marshall's Marionettes—Berbeck's Oil City, Pa., 8-13.
 Marsh Trio—Myer's Lake, Canton, O., 7-13.
 Martin and Ford—Island Park, Auburn, N. Y., 8-13.
 Martin, Thos.—Fairview Park, Dayton, O., 8-13.
 Martlet, Thos.—Fence de Leon, Atlanta, Ga., 8-13.
 Martin and Warren—A. and B., Boston, June 17-13.
 Marshall, Bert—Kennedy Park, Pittsburgh, 8-13.
 Martin Brothers—Grand, Pittsburgh, 8-13.
 Martin, The—Orph., Lima, O., 8-13, Orph., Newark, O., 15-20.
 Martyn, K. and P. 23d St., 8-13.
 Mason, and Kramer—Crystal, Anderson, Ind., 8-13.
 Mathis, Geo.—K. and P., Quincy, Ill.,

[illegible]

Ober and Finch—German Village, Columbus, O., 8-
13.
O'Brien Summit Park, Evansville, Ind., 15-20.
Olson, Blanche—White City, Syracuse, N. Y., 6-13.
Olsson, Pauline—Hippodrome, Pittsburgh, 9-12.
Smith, Sue—K. and P. Union Sq., 8-12.
Smythe, Will H.—Family, Scranton, Pa.—Indefinite.
Solow Sam-Hammerstein's Roof, N. Y., June 24-July
12.
Soule, Chas. E.—Scenic Temple, Prov., 9-12.
Speedy—Paragon Park, Boston, 1-13.
Spillers, Thos.—Brookside Park, Athol, Mass., 8-13.
Stable, John—Amuse-Mich's Garden, America, 1-13.
8-27, Grand Liverpool, Eng. 2nd Ave.
St. Elmo, Leo—Tumbling Nun Park, Rocksvile, Pa., 8-
13.
St. Julian, M.—Eaton's, Cham., 7-13.
St. Onge Brofard, Paterson, N. J., 7-13.
Stevens and Bachus—Lake Compoose, Conn., 8-12.
Stevens and Keeley—Trocadere, Phila., June 17-40.
definite.
Stewart, Mr. and Mrs. Cal.—Melville Park, Bayonne,
N. J., 2-13.
Stewart, Winifred—Keith's, Boston, 9-12.
Stone, Beth—Keith's, Boston, 8-12.
Stunning Grenadiers, Seven—Sommer Park, Montreal,
1-13.
Subers, Emilie—Maj. Cham., 9-13.
Summers, The—Phillips', Richmond, Ind., 8-12.
Summerfield, Amelia—Morrissey's, Rockaway Beach,
L. I., 8-13.
Susan Smith, The Music Hall, Brighton Beach, L.
I., 8-13.
Sutcliffe Troupe—Grand Pittsburg, 9-12, Keith's,
Cleveland, 15-20.
Swain and Powers—Vanderbilt, Athens, O., 8-12.
Sweet and Rogers—Mich's, Phila., 8-12.
Swartz, Francis—Crystal, Ekibart, Ind., 8-13, Irwin,
Goshen, Ind., 15-20.
Syvester, Jones, Fringle and Morrell—Hammerstein's
Roof, N. Y., June 3-July 13.
Tanna—Broadway, Paterson, N. J., 9-12.
Tannen, Julius—Keith's, Boston, 9-12.
Tapscott—Henderson's, Coney Island, 8-12.
Tempest Trio—Proctor's, Newark, N. J., 9-12.
Therby and Elmer—Atlantic Garden, N. Y., 8-12.
Three Lady-in-Lace, Elm St., 7-13.
Thompson Sisters—Ray Side Music Hall, Canarsie, L.
I., 8-13.
Thomas, Mr. and Mrs. Harry—Farm, Toledo, 8-12.
Thorpe, York—Townsend, O., 15-20.
Thrasher, Leone—Astor, N. Y., 9-12.
Tobin Sisters—Alhambra Road, N. Y., 8-12.
Todd Judge Troupe—Wonderland, Boston, 8-12.
Todds, Grace—Palace, Boston, 8-12.
Tonks—Belmont Park, Montreal, 1-13.
Torbillion Troupe—Chevrolet Club, 8-12.
Trilliers, The Park, Johnston, Pa., 8-12.
Trester's Ballet—Luna Park, Pittsburgh, 15-20.
Turville-Cook's, Rochester, N. Y., 8-12.
Turnbull, Mr. and Mrs. Helen, Jamestown, N. Y.,
1-12, Temple, Detroit, 15-20.
Tulis-Edition, Ashland, Ky., 9-12, Woodland Park,
Lexington, Ky., 15-20.
Tryolan Warblers—Electric Park, Balto., May 27-
Indefinite.
Ugonesse, The-Bellvue, Remick, Luxembourg, June
1-Oct. 1.
Vagges, The-Mail, Cham., 9-12.
Valentine, The-Rocky Point, Prov., 9-12, Shedy's,
Prestoby Park, Newburgh, N. Y., 15-20.
Valdre Troupe—Rocky Point, France, 9-12.
Val Vent Brothers—Henderson's, Coney Island, 9-12.
Van Den Berg Opera Co.—K. and P. 12nd St., 8-12.
Van Goffe and Cottry—Music Hall, Butte, Mont.,
8-12.
Van Strudford, Grace-Alhambra Roof, N. Y., 9-12.
Vardeless, The-Electric Park, Palmaroot, W. Va.,
8-20.
Vase-Amusement, Paris, Fr., 1-31, Palais d'Ete,
Bruxel, Bel., Aug. 1-Sept. 1.
Vassar Girls-Fountain Ferry, Louisville, 7-12, East
End, Memphis, 14-20.
Vedernar, The-K. and P. 12nd St., 8-12.
Venetian's Stallions-White City, Louisville, 7-12.
Viola, Three-Sixty, 7-13.
Von Hof-Crystal, Colorado Springs, Colo., 8-12.
von Thiele, Marie-Bismarck Gardens, Cham., 8-12.
Wainwright, Maria-Grand, Pittsburgh, 8-12.
Weir and Mendon-Temple, Detroit, 8-12.
Wellier and Macd, State Circus, Emma, Pa., 8-12, Mantle
Grove, Tamnaga, Pa., 15-20.
Walsh-Leath-Keith's, Phila., 8-12.
Wallon, Irvin R.-Avon Park, Youngstown, O., 7-12.
Walton, George-Temple, Detroit, 8-12.
Walters and Green-Great Gas, Balto., 8-12.
Ward, May-Nixa, Pittsburgh, 8-12.
Watara, Tom-Nixa, Pittsburgh, 8-12.
Watson's Farmyard-East End, Memphis, Tenn., 7-
Wayburn's Recharged Head-K. and P. 12nd St., 8-
12.
Wayburn's Fantastic Phantoms—Hammerstein's Roof,
N. Y., 8-12.
Wayne Charles and Gertrude Des Roche-Temple,
Detroit, 8-12.
Weavers, The-Electric Park, Balto., 8-12.
Webb and Connelly-Bell, Stockton, Cal., 8-12, Peo-
ple's, Los Angeles, Cal., 15-20.
Welch, Maskey and Montrose-K. and P., Jersey City,
8-12.
Wells Brothers-Maj. La Salle, Ill., 7-14.
Westworth, Vesta and Teddy-Society Circus, Beverly,
Mass., 1-13.
Weston, Al—Morrissey's, Rockaway Beach, L. I., 8-
12.
Whelan and Scario-Globe, Prince, 8-12, Bell, Oak-
lawn, Cal., 15-20.
Whipple, Walter-Sallybury Mass., 8-12, Finn
Island, Mass., 15-20.
Whitely and Bell-Airdome, Terre Haute, Ind., 7-12.
Whiteland, Ethel-Amusement, Paris, Fr., July 10-
Williams, Frank-Alhambra Roof, N. Y., 8-12.
Whittaker, George-Wonderland, Boston, 9-12.
WILDER MARSHALL F. Young's Pier, Altan-
city City, N. J., 8-14.
William and Sister's, N. Y., 9-12.
Williams and Pullman, O. H. Palmer, N. Y., 8-12.
Pavilion, Ontario Beach, N. Y., 15-20.
Willis and Hamner-Forest Park, St. Louis, 8-12.
Wilson and Ramsey-Woodlyn Park, Camden, N. J.,
8-12.
Wilson, Jack-Oph., Prince, 1-20.
Wilson Brothers-Temple, Detroit, 8-12.
Windom, Constantin—G. O. H., Cham., 9-12, Fontaine
Ferry, Louisville, 15-20.
Winners, James and Benzie-Chm. O. H., Chicago, 8-
12.
Winter, Winsma-Shew's, Buffalo, 8-12.
Wood, Francis K. and P. Union Sq., 8-12.
Woodward, V. F.—Grand, Bethlehem Wash., 8-12.
Yordette, Estelle-Myer's Lake Canton, O., 7-12, We-
nona Beach, Ray City, Mich., 15-20.
York and Over-Cook's, Rochester, N. Y., 8-12.
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Yoone's Dancers—Keith's, Phila., June 24-13.
Zyne, Bessie-Freiboth Park, Newport, R. I., 8-12.
Znanietto Brothers—Wheeling Park, Wheeling, W. Va.,
Aug. 23.
asco Trio-Henderson's, Coney Island, 9-12.
Roman, George—Bijou, Fargo, S. D., 9-12, Bijou,
Winipeg, Man., 15-20.
Clark, Grace-People's, Los Angeles, Cal., 8-12.
Constance, Thurdston, Philadelphia, 8-12.
Young America Quintette-Henderson's, Coney Island,
8-12.
Dung, Harry-A. and S. Boston, 8-12.
Young, Mr. and Mrs. Arthur-Melville Park, Bayonne,
N. J., 8-12.
Youngs, Three-Schmidler's, Cham., 8-12.
Rule, Arthur-Hog Lake, Wisconsin, R. I., 7-12.
Youngs-Fontaine Ferry, Louisville, 8-12.
Arnold and Russell-Mannion's, St. Louis, 7-12.
Youngs, Eric-K. and P. 2nd St., 9-12, Proctor's,
Newark, N. J., 15-20.
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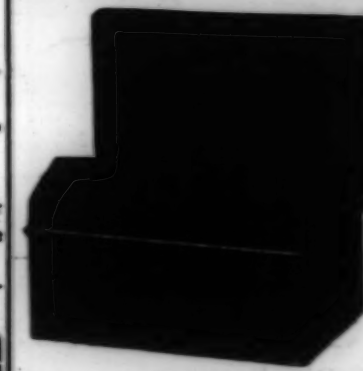
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